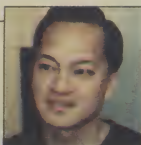


Leadership changes in the works
Executive directors at two San Francisco
AIDS organizations call it quits.

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Rally for gay marriage
LGBT Asian groups to hold
weekend event in the Sunset.

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Coming attraction
Sneak preview of the
new de Young Museum.
see Arts section



BAY AREA REPORTER

Vol. 34 • No. 31 • 5 August 2004

Serving the gay, lesbian, bisexual, and transgender communities since 1971

\$1M bail granted in Araujo case

by Cynthia Laird

One of the three defendants accused of murdering transgender teenager Gwen Araujo was granted bail by Alameda County Superior Court Judge Harry Sheppard following a hearing Friday, July 30.

Sheppard also set May 9, 2005 as the date for the retrial of defendants Jason Cazares, Michael Magidson, and Jose Merel, all 24. A jury in June deadlocked in the first trial. The three men are accused of murder and a hate crime enhancement in the death of Araujo.

Araujo, 17, was born as a male named Edward but lived her life as a female since the age of 14. She was killed at a house party in Newark in October 2002 by a group of men — two of whom she reportedly had sex with — after they discovered that she was biologically male.

At last week's hearing, held at the Hayward Hall of Justice, Sheppard set bail for Cazares at \$1 million, after denying a request from Deputy District Attorney Chris Lamiero that no bail be granted. Lamiero told the court that if bail were to be granted, the amount should be \$5 million, which the judge rejected. Sheppard did grant the prosecution's request that should Cazares make bail, he stay away from Araujo's family members and all prosecution witnesses.

Tony Serra, Cazares's attorney, made an impassioned request for bail for his client, saying that Cazares was not a flight risk and deeply wanted to marry his girlfriend, with whom he has two small children.

"He will not abandon his wife, he will not abandon his children. He has no prior criminal record," Serra told the court.

Serra also explained to Sheppard that the \$1 million bail would be secured through real property, meaning that in actuality, \$2 million worth of property must be raised. Outside court, Serra told reporters that he's not sure whether Cazares's family can raise that amount. Serra had been hoping bail would be set at \$500,000, meaning that \$1 million in property would need to be raised.

"I'm very happy we obtained bail, however, a million dollars is potentially beyond reach," Serra said. "A

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Jason Cazares

Sheriff's deputy says SFFD exam weeds out gay men

by Matthew S. Bajko

A gay sheriff's deputy is accusing the San Francisco Fire Department of weeding out gay applicants in its testing procedures and has filed a nearly \$500,000 claim against the city alleging he was denied a firefighter position based on his sexual orientation, gender, age, and disability.

Jon Gray, 42, who joined the San Francisco Sheriff's Department in September 1999, also alleges he was denied a firefighter position because he is a recovered alcoholic. Currently a deputy sheriff at San Francisco General Hospital, he also serves on the mayor's graffiti advisory board.

Since taking the firefighter's exam in October 2001, he has fought the department's scoring of his test and has filed numerous complaints with city, state, and federal agencies. Contending city and fire officials have stonewalled investigations into his claims, he said he is now planning to file a lawsuit in state court. He has until August 14 before the

statute of limitations expires.

Poetry or gardens?

Gray claims when he took the firefighter's exam, certain questions on the department's personality inventory and job perception index were specifically designed to detect if an applicant was homosexual. He said the test included such questions as "Agree or disagree: 'I prefer reading the newspaper to reading poetry' and 'I prefer working in the yard to working in the garden.'"

"These questions don't have anything to do with firefighting whatsoever. This test, I believe, screens out gay men by asking gender specific questions," Gray said in an interview with the *Bay Area Reporter*. "This test has got a macho meter on it. I shouldn't be penalized because I like poetry or have a garden."

Fire department spokesman Captain Peter Howes said gay men are welcome to apply and serve in the city's firehouses. In fact, he said there are many firefighters, both men

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Sheriff's deputy Jon Gray

Kerry revs up LGBT delegates at the Democratic convention

by Lisa Keen

The gay caucus at last week's 2004 Democratic National Convention in Boston was the largest in history and about as visible as "the big elephant in the room." But what the caucus may have suffered in loss of visibility during the convention, it seemed to recoup when nominee John Kerry used a prominent moment in his July 29 acceptance speech to oppose President Bush's efforts to use gays and marriage as a scapegoat and campaign tactic.

Kerry did not say the words "gay" or "sexual orientation,"

but in a segment of his speech where he spoke "directly" to Bush, Kerry requested three things for the upcoming presidential campaign: that the candidates maintain an optimistic approach, that they build unity, and that they "honor this nation's diversity."

"Let's respect one another," said Kerry, "and let's never misuse for political purposes the most precious document in American history, the Constitution of the United States."

"I was standing [on the convention floor] with a couple other members of the queer community, and the convention just erupted," said Susan Leal, San Francisco treasurer



Presidential candidate John Kerry, foreground, next to his running mate, Senator John Edwards, at the close of the Democratic National Convention in Boston July 29.

and a Kerry delegate. Because Kerry did not single out any constituency group by name, said Leal, his comment about the Constitution "was very important for me."

Mike Marsico, an openly gay delegate in the Pennsylvania delegation, said the statement was "a clear slam against the FMA [Federal Marriage Amendment] and discrimination against LGBT folks."

"I think it sent a clear message to [LGBT people] that he will stand up for us," said Marsico. "And it wasn't a throwaway line, including us in a list of people who should be protected against discrimination. He took a special chapter [in his speech] to talk about

how we're being targeted. And he said it with complete force of conviction."

Bush has actively promoted the FMA, a bill that seeks to amend the U.S. Constitution to ban any legal recognition of same-sex marriages. The Senate rejected it last month.

"I thought it was an incredibly important statement to make," said Mary Breslaue, a longtime gay Democratic activist from Boston and a senior adviser to Kerry on gay issues. "It also just continues what John Kerry has been saying ever since the FMA was introduced. He's been calling it what it is: a discriminatory, divisive tactic. That's all it is — a campaign tactic. And what I saw [Thursday] night was that John Kerry isn't going to walk away from that fight."

While Kerry's remark was seen by many as

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Amend or kill ENDA, says NGLTF

by Zak Szymanski

Creating a buzz in LGBT circles, the National Gay and Lesbian Task Force this week called for the death of the Employment Non-Discrimination Act – the gay workplace protection bill that has been stalled in the U.S. Congress for years – unless it is amended to protect transgender people.

In a second stunning development, Matt Foreman, executive director of NGLTF, also acknowledged in an August 3 statement his own prejudice toward transgender people and called his past support of legislation that excluded transgenders “wrong.”

Although NGLTF has said before that it does not support ENDA without transgender protections, this is the first time the organization has come out on record strongly opposed to the act as written, said Foreman. The move further solidifies the organization as the progressive arm of the LGBT movement, in sharp contrast to the more moderate Human Rights Campaign, which has been pushing for the bill's passage and has repeatedly rejected including gender identity protections.

It also redeems, in many people's eyes, Foreman's actions as executive director of New York's Empire State Pride Agenda, where he worked before he was tapped to lead NGLTF. ESPA, to the shock and dismay of many, refused to push for transgender inclusion in New York's Sexual Orientation Nondiscrimination Act, or SONDA, which passed in December 2002. At the time, Foreman justified his position, telling the *Bay Area Reporter*, “To add an entire new category about which most of these legislators know nothing about would have guaranteed defeat.”

In Tuesday's statement, Foreman said, “hindsight is 20/20. I made mistakes in New York and that painful experience seared into my mind and heart three lessons that I think are directly applicable to ENDA.”

The first lesson of New York's SONDA, said Foreman, is “not to accept what legislators have to say on this subject, which is invariably that trans-inclusion will kill legislation.”

In most instances, said Foreman, educating legislators suc-



NGLTF's Matt Foreman

ceeds in getting trans-inclusive legislation. And where it doesn't, it's usually because that person was never supportive of the entire community.

The second lesson is that “you have to make a bill trans-inclusive early on,” said Foreman.

“We should make sure that our legislative allies are the ones with no choice – a trans-inclusive bill is the only bill acceptable. Period. Years of friendly persuasion haven't worked and so long as we offer any support for the existing version of ENDA it will live on,” said his statement. “Some sponsors may very well fall off the bill. When the new ENDA is the only major gay rights bill on the table, those who are truly our community's friends will either stay on or come back.”

The final lesson of New York's SONDA, said Foreman, is that he failed to recognize his own anti-trans ignorance and prejudice.

“Legislators essentially said, ‘You gays in suits are okay, but them, there's no way. I realize now that I bought that I was a ‘good gay,’ and from there, there's no escaping the unspoken corollaries, I am better and I am not one of them. From there, it's easy to start spinning out the differences between antigay and antitransgender discrimination and why the remedies to it are different...”

Foreman told the *B.A.R.* that he has been thinking a lot about these issues, and while he recognizes the appeal of emphasizing the so-called good gays in suits when it comes to securing civil rights protections, “it's dumb.”

“The people who hate us don't make a distinction between gen-

der identity and sexual orientation,” he said, adding that there is a “huge overlap between gay and transgender issues,” and that the prejudices against both of those categories are “rooted in gender based stereotypes. The discrimination we face is coming from the exact same place.”

Openly gay New York state Senator Tom Duane (D-Manhattan) was a proponent of trans-inclusion in SONDA and went on record in 2002 expressing disappointment with ESPA and the bill as written. His efforts for trans inclusion were bitterly denounced by many in the gay community; a statement released by the state's Log Cabin Republican chapter in December 2002 said, “After a 30-year struggle, Duane endangered the legislation's passage by offering an amendment that, if agreed to, would have killed the bill for the year.”

On Wednesday, August 4, Duane expressed support for Foreman's recent statement and NGLTF's position, telling the *B.A.R.*, “Matt is a person of great integrity, and I'm just happy that he has even greater ardor for trans inclusion in the civil rights struggle. I have in the past, and I will continue to look forward to working with him to make this a better world for everyone.”

Locally, progressive activist Robert Haaland, a transgender man who is running for supervisor in San Francisco's District 5, also praised Foreman for his statement. “It actually sent chills down my spine...to read and see his clear honesty with himself and with the larger community,” said Haaland.

Foreman said that he doesn't expect his recent statement to let him off the hook for good.

“Overcoming one's prejudices is a lifelong struggle,” he told the *B.A.R.* “I don't want to say I've taken care of my biases.” ▼

Correction

The article “Community lends support to Castro housing project” in the July 29 edition incorrectly stated the amount of money supervisors designated for the Castro Youth Housing Initiative. The project has been earmarked \$80,000 in the Department of Human Services budget.

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NEW!

Gay marriage OK in Washington

by Cynthia Laird

A judge in Washington state ruled Wednesday, August 4 that same-sex couples can be married under state law.

The ruling by King County Superior Court Judge William L. Downing was a victory for gay rights advocates, but the judge stayed his decision until the state Supreme Court reviews the case, meaning no marriage licenses can be issued right now, according to Jennifer Pizer, lead counsel in the case for Lambda Legal Defense and Education Fund.

Lambda Legal and the Northwest Women's Law Center filed

the lawsuit on behalf of eight couples who were denied marriage licenses in King County, which includes Seattle. Attorneys at Lambda Legal hailed the decision.

"This is a huge victory and a historic day," said Kevin Cathcart, executive director of Lambda Legal. "The court recognized that unless gay people can marry, we are not being treated equally under the law. Same-sex couples need the protections and security marriage provides, and this ruling says we're entitled to get them the same way straight couples do."

In his ruling, Downing wrote, "The court concludes that the exclusion of same-sex partners from civil marriage and the privileges

attendant thereto is not rationally related to any legitimate or compelling state interest and is certainly not narrowly tailored toward such an interest."

Lawyers for King County and the state defended Washington's Defense of Marriage Act law that was passed by the Legislature in 1998 and limits marriage to one man and one woman. Attorneys for the same-sex couples argued that the law violates the state constitution's guarantees of equality, liberty, and privacy for all citizens. The case was the first of its kind to be filed in Washington since the Massachusetts high court ruled that same-sex couples are entitled to full marriage under that state's constitution. ▼

Homophobic performer comes to town

by Zak Szymanski

American activists may not be up to speed on the newest crop of homophobic musicians. Where concerts given by rapper Eminem sparked protests in recent years, a scheduled performance by reggae dancehall artist Bounty Killer—he will appear at San Francisco's Regency Center on Van Ness Avenue this Sunday, August 8—has barely raised eyebrows.

The Jamaican performer has been likened to a slew of artists within the dancehall genre—including Beenie Man, Buju Banton, and Elephant Man—whose song lyrics advocate violence against gay people. And his concerts have

been the target of protests and potential criminal "incite to violence" cases in Britain, where his music is very popular.

Some of Bounty Killer lyrics reportedly talk of starting fires under "mister fagoty" which is

patois for "faggot."

On Wednesday, Beenie Man, whose real name is Anthony Davis, apologized for offending people with his lyrics, the Associated Press reported. "As a human

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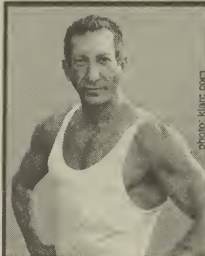
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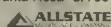
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News in brief

compiled by Cynthia Laird

Marin Pride Dance

Get out your dancing shoes – the Marin Pride Dance 2004 takes place Saturday, August 7 at the Sheraton Four Points Hotel, 1010 Northgate Drive in San Rafael from 8 p.m. to midnight. The event, organized by the Spectrum Center for LGBT Concerns, the Marin Life program, and the Marin chapter of Marriage Equality California, will feature DJ sensation Nica, who will spin the best in current house and Latin music as well as dance favorites from the 1970s, 1980s, and 1990s.

"It's really exciting to be able to pump up the volume on the Marin Pride Dance this year," said Brian Gardiner, the Marin Life program coordinator. "We're here to show that Pride is not just for San Francisco anymore."

Hannah Doress, with the Spectrum center, said that the event welcomes all LGBT people and their friends to "dance the night away." She added that last year's dance drew people of all backgrounds and ages.

There will be a no-host bar and light hors d'oeuvres. A \$10 donation is requested, with part of the proceeds benefiting the Marin MECA chapter.

For more information, visit www.spectrummarin.org.

Voter registration training

The Unitarian Universalist Church of San Francisco will conduct a voter registration and

training session Saturday, August 7 from 8 a.m. to noon at the church, 1187 Franklin Street at Geary. Scheduled activities include showing the film Unprecedented, presentations by get out the vote organizations, and group training sessions on registering new voters. For more information, e-mail Linda Harris at harrispryman@aol.com.

Free homebuyer workshop

Have you been dreaming of buying a new home, but aren't sure how to go about it? Join local Bank of America and real estate representatives for a free homebuyer workshop Wednesday, August 11 at 5:30 p.m. The workshop takes place at the Bank of America Castro branch, 501 Castro Street, in San Francisco.

Mark Rhoades, mortgage account executive, and David Smith, branch manager, will be joined by Jim Laufenberg, a certified residential specialist from Coldwell Banker, in discussing how to begin the process, how much cash is needed, obtaining credit information, and qualifying for a loan. To reserve a seat, e-mail mark.j.rhoades@bankofamerica.com.

New digs for SF Pride

The San Francisco LGBT Pride Celebration Committee Inc. has moved into the LGBT Community Center and is thrilled with its new location, which became effective Wednesday, July 28.

"We are excited to be moving into the center," said Pride Presi-

dent Joey Cain. "The Pride committee looks forward to lending a helping hand to the ongoing growth and development of the community center."

Thom Lynch, executive director of the center, said, "It makes sense to have the parade organizers at home here, putting together our city's landmark event at our landmark building."

Cain said that the committee did not apply to be a charter tenant at the center, due in part to its obligations with its landlord at Fox Plaza. When the lease at Fox Plaza neared its end, Pride Executive Director Teddy Witherington and Lynch began discussions that led to the move.

The Pride Committee has 1,006 square feet of space at the center, in the Victorian part of the building, Lynch said, and is paying about \$2,000 a month for the new digs. Cain said that was about the same amount as it had paid for the Fox Plaza space.

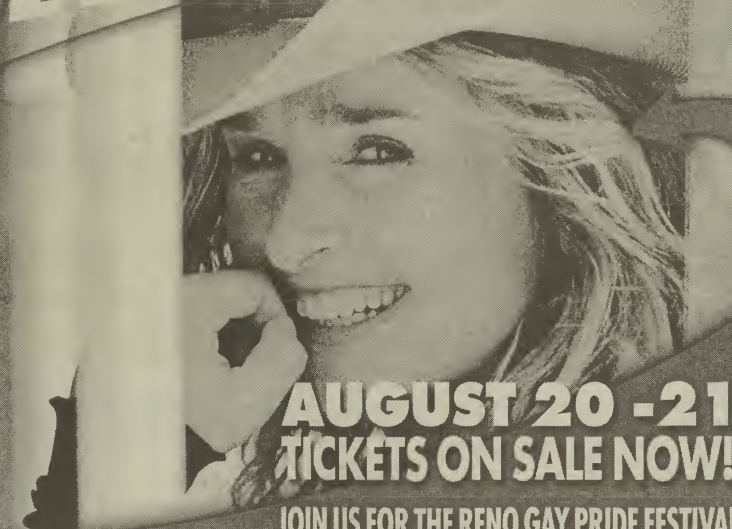
GMCI calls for volunteers

The Gay Men's Community Initiative has announced the formation of three working/planning groups and needs people to serve on them. GMCI is a recently formed group that aims to engage gay men in conversation about a wide range of topics, from health and well-being to resolving problems in the community. Last month GMCI held a forum on racism that drew more than 60 people.

GMCI organizers Vincent
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Stop AIDS begins search for new exec. director

by Matthew S. Bajko

Darlene Weide, the executive director of the Stop AIDS Project who led the agency through years of federal scrutiny, funding fights, and local protests over its controversial campaigns, announced this week she is resigning her post. Her last day will be September 30.

Weide, who has been with Stop AIDS for more than six years, including three as executive director, plans to seek a new job locally in the public health and social welfare field. She also intends to take some time to spend with her 16-month-old son, Eli, and her partner, Jennifer Morris, the co-director of the San Francisco International Lesbian and Gay Film Festival.

"I am looking at other opportunities so I will definitely be back in the workforce. I am interested in using my background to address HIV prevention and also a broader range of health issues and to really look at the effects and root causes of health disparities," Weide told the *Bay Area Reporter* Tuesday, August 3 after announcing her decision to step down.

Thomas Bruein, president of Stop AIDS board of directors, said Weide's leaving is amicable but will be a huge loss for the agency.

"We are definitely going to miss her but she has chosen very good timing for her resignation. It was intended to leave us in a very strong position so I commend her for that," said Bruein. "Darlene has done so many positive things with



Stop AIDS' Darlene Weide

the agency. We are in a good position to move forward."

Bruein said the board would like to have a 30-day overlap between the change in leadership, so it has decided to look for an interim executive director to hire by the end of the month. However, he said the board would conduct a national search to select a permanent person for the job.

He said the board is looking for "a person with a background not only in obviously developing HIV prevention strategies but also a history in nonprofit fundraising. We are looking for innovation in our programs, and especially, someone who can lead a very enthusiastic pool of staff and volunteers."

Agency officials said highlights of Weide's tenure have included launching several new initiatives and prevention strategies such as Our Love, the black men's pro-

gram; transgender men's programs; multi-session workshops; social marketing campaigns such as "HIV is No Picnic," and bringing in Positive Force, a program helping HIV positive men take a role in HIV prevention and the Plus Seminar, a weekend program for those affected by HIV.

"It was very innovative at the time to bring positive men into prevention efforts. Now, it is considered essential," said Weide.

From the day Weide took the reins of the agency, first as interim executive director in July 2001 and then permanently in January 2002, she faced countless controversies about the agency's approach to HIV prevention and its positive stance toward gay sex. Some even questioned why a woman was tapped to lead an agency devoted to gay and bisexual men.

Pointing out that many women run AIDS agencies across the country, Weide said her selection was in line with Stop AIDS' valuing diversity.

"It is what's between your ears and not between your legs that makes a talented and successful leader," said Weide.

While conservative lawmakers vilified the agency, saying its programs wasted taxpayers' money, Weide staunchly defended the agency's workshops and prevention campaigns. Several federal au-

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Shanti hires new interim executive director

by Zak Szymanski

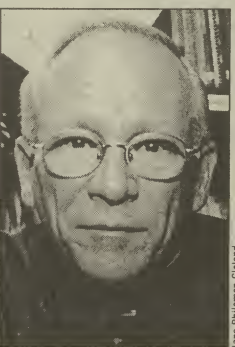
A long-term Shanti presence became the organization's new leader, with the appointment last week of Shanti staff member Kevin Burns as interim executive director.

Burns replaces Hywel Sims, who served as executive director for 18 months and left due to personal reasons, according to spokeswoman Jessica Berman. His last day was July 30.

The changes have been quick and not yet ironed out, said Burns, but it is expected that he will make about \$80,000 annually in the position. He also intends to pursue the position permanently. Sims made \$130,000 per year when he started, but that was reduced to \$120,000 because of budget cuts.

"Certainly I am interested," said Burns of remaining Shanti's executive director. "But right now this is all new and it just happened."

Shanti provides education, practical assistance, and emotional support to people with HIV/AIDS and other illnesses. Its four divisions are HIV/AIDS Services, to link people with HIV/AIDS to caregivers; LifeLines,



Shanti's Kevin Burns

which provides case management and complementary services for people with breast cancer; The LIFE program, which provides immune-boosting and risk-reducing health interventions for people with life-threatening illnesses; and the Shanti National Training Institute, which provides education to organizations that wish to implement or improve programs. Locally, Shanti serves 2,000 people each year, thanks to its 38 employees and 200 volunteers. The organization will celebrate its 30th anniversary in October.

Burns began working at Shanti in 1995, and has made his way

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OPEN FORUM

Tough lessons

The Show Me State certainly showed LGBT Americans that the fight for same-sex marriage is going to be a long one. Voters in Missouri on Tuesday, August 3 overwhelmingly approved a constitutional amendment banning gay marriage. While we certainly are not surprised at the result — about 70 percent of voters agreed to add a sentence to the state constitution that “to be valid and recognized in this state, a marriage shall exist only between a man and a woman” — it doesn’t bode well for the as many as 12 other states that will vote on similar amendments this year, including several on November 2, the day of the presidential election.

We in California know all too well the ease with which antigay forces frame the same-sex marriage issue. And it appears those on both sides of the fight in Missouri took a page right out of the late state Senator Pete Knight and the No on Knight campaign’s playbooks. The amendment itself was one sentence long and easy to understand (Proposition 22, which amended the family code to define marriages performed in other states but recognized in California as being between one man and one woman was a mere 14 words long) and amendment opponents made a tactical decision not to frame the issue as a fight about civil rights, just as the No on Knight campaign did here more than four years ago.

Television commercials from the No on Knight campaign rarely mentioned civil rights, in fact only one was entitled “Second-Class Citizens.” Rather, the campaign took pains to point out that gay marriage was banned already and noted that most people don’t support gay marriage. Proposition 22, of course, went on to win 60 percent to 40 percent, and now we are saddled with this unjust section of the family code.

In Missouri, as the *Los Angeles Times* noted, volunteers went door-to-door and “made a legalistic pitch.” Just as in California, they argued that a constitutional amendment would be redundant and, the *Times* wrote, “they sought to reassure that a

‘no’ vote would not sanction gay weddings — or even approval of the ‘homosexual lifestyle’ — but would simply protect the state Constitution from tampering.”

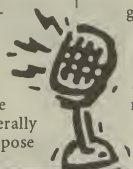
That pitch didn’t work. And while it’s uncertain that a full-on campaign focusing on civil rights would have made much of a difference in a largely conservative state such as Missouri, opponents of the amendment should have tried that approach. People generally need a compelling reason to oppose something and framing the issue as one of equality, in our view, is a much stronger case than focusing on legalities.

If anything, the Missouri amendment battle shows that LGBT leaders and activists must change direction in the coming months where similar amendments will be on the ballot in other states. The issue must be framed as one of equality, and same-sex

couples from those states who wed in San Francisco should be part of the debate.

Couples from Missouri participated in the rush of same-sex marriages in San Francisco earlier this year, according to demographic information from Assessor Mabel Teng’s office. Only the residents of four states — Maine, Mississippi, West Virginia, and Wyoming — did not apply to be married here. That means there are some potentially powerful voices that amendment opponents can utilize in upcoming campaigns. While the validity of San Francisco’s marriage licenses remains in legal limbo, the couples who received those

certificates had their lives changed by coming to our city. That message, of how loving couples were able to realize a dream — however fleeting it may be legally — is the one gay activists need to articulate forcefully and enthusiastically in the months ahead. ▼



Editorial



Time to declare war on crystal

by Howard Grossman, M.D.

A.J., a 36-year-old HIV-positive patient of mine, was in good health thanks to antiretroviral therapy and a diet and exercise plan we developed together. Then, he missed an appointment. Then another, and another. Finally, after nine months, he showed up at my office, thin and sweating. In the course of the visit, A.J. told me he was having a problem with crystal meth.

A lot had changed in those months. After becoming hooked, A.J. lost his job and left his partner. He had a lot of unprotected sex with guys he didn’t know and whose HIV status he never asked. After the long-delayed examination, we learned that his viral load was way up and his T-cells had dipped to an all-time low.

Thankfully, A. J. was ready to ask for help. I referred him to a treatment program for his addiction, and he’s been attending it ever since. But I’m saddened by how much ground he lost. HIV treatment options that were keeping him healthy are out the window, and his struggle to live with the virus — physically and psychologically — is now a lot more complicated.

I wish A.J.’s story were unusual. It’s not. A.J. is typical of the epidemic of crystal use that many gay men have witnessed first hand. Among my own patients, I’ve seen crystal destroy relationships and careers, while cutting into their chances for continued health.

I’m not a puritan about drugs and don’t pass judgment on those who use them. There is an understandable reluctance in our community to say, “That’s right” and “That’s wrong” about other people’s behavior. But crystal meth is where I draw the line. I’m fed up with seeing this drug ruin the lives of people I care about. Crystal use by our friends, partners and acquaintances is something we can’t afford to wink at and

laugh off. Or ignore.

When do we finally say enough is enough? Let’s start by taking a hard look at the ugly facts of crystal use.

Fact: Crystal is a heavy duty, highly addictive, illegal chemical. Even so, many of my patients tell me they regard crystal meth, like marijuana, mushrooms and ecstasy, as a “light” recreational drug. There’s nothing “light” about crystal meth. The crystal that’s around today is a lot stronger — and more dangerous — than it was a decade ago. In 1997 the federal government outlawed one of meth’s major ingredients. Drug producers responded by re-inventing a process invented in Nazi Germany — Hitler himself was an addict — that yields a much more potent form of crystal meth. The result: Rapid addiction and rampant abuse. Gay men who would never think about doing hardcore drugs like crack or heroin don’t think twice about doing killer crank from the Third Reich. It’s time to change the way we label this drug.

Fact: If you’re HIV-positive, crystal can cut your life short. Researchers studying gay men with HIV on antiretroviral therapy have found that crystal users show significantly higher viral loads than non-users. And research going back to the 1980s shows that crystal meth can actually stimulate HIV production and decrease T-cell counts. These findings verify what I’ve seen with A.J. and too many other patients. Whether because it alters your body’s metabolism, causes you to stop taking your HIV drugs or both, crystal undermines the effectiveness of treatment.

Fact: Even if you’re HIV-negative, using crystal means putting your life on the line. The drug often leads to unsafe sexual behaviors by increasing your confidence, sex drive and sense of invulnerability, while simulta-

neously reducing your inhibitions and impairing your judgment. Several studies of circuit party-going gay men in San Francisco — where crystal was used by 40 percent of participants — found rates of unprotected anal sex ranging up to 54 percent. A Centers for Disease Control and Prevention study of gay and bisexual men in San Francisco found crystal users were twice as likely as non-users to engage in unprotected receptive anal sex.

Fact: While crystal offers its users pleasure, euphoria, lowered inhibitions, and a greater sense of control, these feelings are followed by an equally intense crash. To avoid crash symptoms — anxiety, depression, nausea, and paranoia — users often go on binges and can become addicted in as little as a week or two. Long-term crystal use causes all sorts of physical problems, including irreparable damage to the brain, central nervous system, liver and kidneys, while causing

insomnia, anorexia, depression, even tooth loss. Overdoses can result in vomiting, convulsions, heart attacks, strokes and death.

Physical destruction aside, is the image of sex-and-drug-crazed gay men one we want to project? And at this moment in our history, can we afford to?

Gay men need to realize that crystal isn’t a party drug we can allow our lovers and friends to snort, shoot, or smoke without protest. If someone we know is using, it is our business, and it’s up to all of us to make sure using crystal becomes something that is socially unacceptable. It’s time for zero tolerance. ▼

Dr. Howard Grossman, a New York City physician in private practice, is assistant clinical professor of medicine at Columbia University’s College of Physicians and Surgeons.

LETTERS

A question of standards

There is nothing hypocritical about holding a business like the Badlands accountable for allegations of gender or racial discrimination, while supporting organizers of the Dyke March in their decision to exclude men from direct participation [Mailstrom, July 29]. In each, the standard is that inclusion must be extended to those who can serve the overall purpose of the endeavor.

The overall purpose of the Badlands is putting money in the cash register. Women and people of color have money that's as green as anyone else's and can thus meet the standard. The Dyke March, on the other hand, is a political action, the overall purpose of which is to demonstrate dyke power and solidarity. Men who identify strongly enough with this cause to want to participate are likely to already understand that a male presence dilutes the power of women-only space, and not think twice about staying on the sidelines to cheer. Men who are prepared to argue about it can't really be all that in line with the purpose of the endeavor after all, and thus fail the standard.

By the way, I take no stand on the current allegations against the Badlands, as I've barely set foot in the place since it reopened a few years ago. But if it were possible to sue Mr. Natali for ruining what was once a truly unique neighborhood bar and its kick-ass Sunday beer benefits, I'd be first in line.

Aaron Brace
San Francisco

Milk Club responds

I am responding on behalf of the Harvey Milk LGBT Democratic Club to a letter by Arthur Evans published last week [Mailstrom, July 29].

The Milk Club has a documented, continuous history of effective, progressive activism. The club has taken proactive stances and actions during the past three decades when many times the LGBT community and its allies were challenged. In the 1980s and 1990s, as the Milk Club and our community lost many members to AIDS, we countered a lack of any governmental response by producing the first informational pamphlet, "Can We Talk," which was distributed nationwide. We worked hard with a citywide coalition to respond to the displacements during the dot-com boom, and worked to get district elections and IRV in place. We are proud that many elements laid out in last year's Proposition O and the Continuum of Care – both strongly supported by the Milk Club – are now being implemented by the mayor's office and the Board of Supervisors as part of a 10-year plan to produce workable solutions for the city's homeless. This should result in a better quality of life for all San Franciscans.

This year, the Milk Club took a lead in challenging our U.S. senator, Barbara Boxer, to publicly clarify her position in support of equal rights for same-sex couples. More recently, the Milk Club has joined in coalition with other LGBT political groups and community leaders to address the discriminatory practices that continue in the Castro. Because of our consistent history of advocating for issues important to the LGBT community and a strong commitment to candidates and elected officials that embrace those positions, nearly 100 candidates are eagerly lining up to receive the club's endorsement in August.

Earlier this year, as reported by this paper, over 200 community and political leaders gathered to celebrate the club's achievements and remember Harvey Milk's birthday at the club's annual awards dinner. Had Mr. Evans attended, he would have heard and hopefully embraced an important part of our message. In my president's address, I made clear that the Milk Club would not participate in any negative campaigning and challenged all candidates and their supporters to do the same. Since early spring, Milk Club members have held discussions with various candidates to lay out ground rules that will benefit San Francisco voters through addressing only the issues and the candidate's past achievements. We will continue to do so as to maintain an environment free of personal attacks and innuendo.

Sometimes election cycles can become heated and at times decisions are made when factors beyond individual control come into play. Due to short turnaround schedules that involve the coordination of many parties, including volunteers, mistakes can happen. The club has publicly acknowledged our past mistakes. Additionally, in the past two years, the Milk Club has developed a healthy working relationship with many officials, including Supervisor Dufty and Assemblyman Mark Leno – both of whom we opposed in previous elections – as we all endeavor to address issues important to the LGBT community and build "community" for all in San Francisco.

Our currently endorsed candidate in the District 5 supervisor's race, Robert Haaland, is running a campaign based on a positive message. I encourage Mr. Evans to join the Milk Club and others in our effort to create a playing field where there is no space for unsubstantiated attacks; a space where current issues and the candidate's past achievements and abilities are brought to the forefront to better educate our voters.

Michael Goldstein, President
Harvey Milk LGBT Democratic Club

'Unfair screed' against Haaland

I feel compelled to respond to my old friend Arthur Evans's angry and unfair screed against Robert Haaland based on his experiences with the Harvey Milk LGBT Club and certain members of the club who are not Robert Haaland.

First, I want to share some Milk Club history to put Arthur's criticisms in a different perspective and point out how I believe his criticisms of Robert Haaland are unfair, and – dare I say it – more than a little paranoid.

As a founding member of the club I share with Arthur fond memories of the club's early glory days when, as the vehicle Harvey Milk rode to victory in 1977, and Harry Britt mobilized to retain Harvey's supervisory seat in 1979 – the club beat back fierce, well-funded campaigns waged by Democratic Party establishment candidates.

The San Francisco Gay Democratic Club, renamed in Harvey's honor after his assassination, emerged quickly and indisputably as San Francisco's most powerful progressive political organization. The Milk Club built powerful coalitions with renter, environmental, ethnic/racial, labor, feminist and neighborhood organizations and made queer rights and concerns an integral part of the citywide progressive agenda.

To get back to Robert Haaland, Robert is one of the most broadly informed and skillful grassroots organizers I've ever met. While Arthur and I both supported Willie Brown, we cannot deny that the Ammi-ano for Mayor write-in campaign organized by Robert and Hank Wilson was breathtakingly exciting and historic, and a sharp stick-in-the-eye to smug fat cats who think their money entitles them always to get their way.

While Robert was president of the Milk Club, he and I often disagreed on one thing or another. But he always was receptive and respectful to my comments and suggestions. Most often he stuck to his core principles when we disagreed, but often he was willing to hear me out and modify his agenda and/or tactics. Some of Arthur's criticisms of the Milk Club may be valid, but pinning them on Robert is inaccurate and unfair. Robert's been a force for moderation in the club – not in watering down political positions, but in promoting searches for common ground with allies and potential allies with whom the club may disagree. As a candidate for supervisor, Robert is assembling a remarkably diverse base of support because he is widely respected as a conciliator and consensus-builder.

Arthur's quarrels with other individuals in the club have nothing to do with Robert. Arthur mentions the "Willie Brown endorses Bevan Dufty" signs as somehow dirty politics. Was that an untrue or unfair statement? No. Bevan (on whose campaign I worked) and I thought they were an amusing waste of money. City Attorney Dennis Herrera posted signs in 2001 pointing out Republican Party support for his opponent. Yes, the 2002 Brown/Dufty signs lacked a disclaimer, but the sign company production manager took full responsibility for the omission. Big deal. Hardly an example of willful corruption that should continue to agitate Arthur two years later.

As the Red Queen who plastered guerilla posters throughout the Castro in the 1970s and 80s, Arthur, if anyone, should know that one individual with a clever idea and a pot of glue can make a big impression quickly.

As for Arthur's ongoing and justifiable concern about street people defiling our sidewalks and doorsteps, we may want to be bold, decisive and tough, but we must understand that people have certain civil rights that we cannot violate. It's a complicated problem with no easy solutions. Gavin Newsom has been mayor for eight months. What has he done about cleaning up the Haight? What would Arthur do? Why is Arthur singling out Robert Haaland and demanding that he, and not any of the other candidates, present a definitive solution?

I can only conclude that Arthur is on a reckless mission to blame all his wide-ranging grievances on Robert Haaland and damage Robert's credibility. I think that the more Arthur pursues this course, the more he will damage his own credibility.

Jim Rivaldo
San Francisco

Speaking up for Nader

Your man Friday ought to shut the fuck up about Ralph Nader every once in awhile ["Political battle lines drawn for November," *Our Man Friday*, July 29]. The Democrats are not going to keep us out of illegal foreign wars. The Democrats are not going to slow or halt the privatization (spelled: theft) of our public resources. They are not going to effectively contain the erosion of workplace rights.

Democrats do not like being called names. Here's news: neither do Greens.

Tim Donnelly
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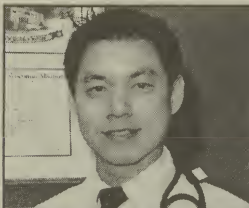
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Speak for yourself

by Gwendolyn Ann Smith

At the recent Democratic National Convention, a new group emerged, speaking with its own voice about the need for its rights. For only the second time in recent years, the transgender community had delegates at the convention, and our needs—while not part of the official platform this year—have been heard by some of the top people within the Democratic Party. Also notable: “Transgender” was spoken at least six times in speeches at the convention, a marked increase from four years ago.

It is yet another major step for the transgender community, yet none of this came easy.

If it hadn't been for Jane Fee serving as a delegate to the 2000 Democratic convention, and if a handful of the best the transgender community has to offer hadn't taken on the job of serving as delegates this year, the notion of the DNC addressing transgender issues—in even the arguably small scope it has—would be unthinkable.

Indeed, if it hadn't been for a growing political movement among transgender people over the last decade, the concept of having delegates who are out and proud of their transgender nature actually working to affect the stance of a major political party would be a laughable notion.

This is only one example within a larger series of changes, each of which is showing a growing strength of the transgender community. Rights continue to be gained at local and statewide levels. Even some of the more conservative parts of our nation—such as Dallas, Texas—are seeing the value of protecting all citizens regardless of gender identity and expression. Transgender rights are being discussed positively by members of both major political parties on the floors of the United States Congress. Even the mainstream media, used to treating transgender issues as little more than a joke, are now beginning to consistently treat gender variant people with the same respect as everyone else.

This thing called the transgender community has begun to mature into a much stronger group than many might have assumed would be possible. Without people willing to sacrifice and speak out, none of this would have been likely to happen.

It is often desirable to try and take the easy way out, and hope

that others will do the work for us. We like to believe in the good nature of others, and that people will automatically present rights to everyone, rather than exclude one or another group. It's far easier to hope that someone else will do the work, rather than having to do it for one's self.

When we discover that others aren't willing to help us out, for whatever reason, it is also far easier to sit back and complain. It's easy to vilify others when one could have just as easily made their own stand.

I know, as there have been plenty of times in my own life where I've sat back and hoped someone else would do the work, and then complained when things didn't happen. I'm not going to lay any blame without shouldering my own fair share.

It's not to say that there are not plenty of worthy recipients of blame, either. In spite of over 10 years of work by members of the transgender community, HRC still clings to the same tired excuses for why it will not explicitly support transgender inclusion in some key bills before Congress. Events like the Michigan Womyn's Music Festival still turn away women, simply because they do not happen to have the same genital configuration at birth as some other women.

Yet even with these examples, there are transgender people who are standing up and making changes, who continue to push MWMF to include all women, and are still hammering at HRC's worn, outdated dogma. Some of those same people likely will be at it again, should these organizations persist in exclusionary practices.

Yet while there are plenty of people out there who are still in need of change, and while we have made some amazing strides in recent years, this is not a time for complacency.

Through the use of Defense of Marriage Act laws, the rights of transgender people are being slowly eroded away, with marriage rights dissolved, and genders re-



stricted. As this goes on, members of the religious right—some aware of the transgender community for the first time—are going on the offensive, planning preemptive strikes designed to prevent us from further victories, and stripping away our hard won rights.

Maybe you don't feel quite ready to attend political conventions, or perhaps you have personal needs that outweigh your ability to really out yourself in the line of fire. That's perfectly understandable. Perhaps, however, you could consider donating to organizations or individuals who can do the work.

Maybe you could do something on a smaller scale: just helping one other person to understand our needs can make a difference.

In short, if you have not already lent a hand to try and better things for all transgender people, then there is no better time than the present to make yourself heard. This is not a time for letting someone else do the work, or for idle complaining when setbacks occur. If you see something that needs to be done, then be the one to make it happen.

I would like to see, four years down the line, a great many more transgender delegates, attending both the Democratic and Republican conventions, making our needs known. More than this, I'd love to see many of our needs already met by the summer of 2008, thanks to the all our hard work.

It is something worth shooting for. ▼

Gwen Smith applauds those few who made our needs heard within the Democratic Party. You can find her on the World Wide Web at www.gwensmith.com.

Shanti

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up the ranks through various positions, including volunteer manager, contracts manager, client services manager, director of programs, and most recently, deputy director.

“I feel kind of like I've been working toward this for a long time. It feels perfectly comfortable and normal. We're sad that Hywel left and had to leave so unexpectedly. At the same time, we've been doing this work for 30 years, and our contracts and programs are still in place, and we're moving on,” Burns told the *Bay Area Reporter*.

“Hywel certainly did a lot for us while he was here. He lobbied the city on behalf of underserved populations everywhere,” said

Burns, noting that although Shanti recently faced severe city budget cuts, it managed to hold onto all but one of its programs, the transportation program, which was an “unfortunate loss.”

Shanti remains “on target” with its goals, said Burns, and has expanded some of its programs nationally, with its immune system support program for people with HIV/AIDS now available in Missouri, and its breast cancer support services being implemented in Ithaca, New York, and Baltimore, Maryland. Such expansion also makes the organization eligible for other grants and less dependent on city funding.

Burns has a bachelor's degree in business management and a master's degree in organizational management from the University of Phoenix. His appointment is a

good one for the organization, according to board chair Dennis Stradford.

“I am pleased that Shanti has a most capable executive in Kevin Burns to lead the organization in its 30th anniversary year,” said Stradford.

Burns said that the organization continues to survive—and thrive—because of the dedication of its staff.

“I'm so proud to be here, and to be able to work with this staff. When we were facing cuts our staff members could have been out looking for other jobs, but they all stuck it out,” said Burns, adding that his own dedication will propel the organization even further. “This agency is a part of me. It means a lot to me. And I'm here to keep it moving into the future.” ▼

POLITICS

Democratic ticket off and running

by Wayne Friday

With this year's presidential election expected to be as close as the Gore-Bush contest of 2000, the newly-nominated Democratic ticket of Senators **John Kerry** and **John Edwards** will aim its three-month campaign not only at the designated 12 percent to 15 percent of "undecided" Americans, but will also make a direct pitch to the so-called swing states, particularly Pennsylvania, Michigan, Ohio, Florida, and Missouri.

Even some Republicans feel that in general Senator Kerry (D-Massachusetts) came out of last week's Democratic convention in good shape in that he gave a "very clear, unexpectedly good" acceptance speech, spelled out real differences between himself and **George W. Bush**, and the four-day confab went off without a major mishap that might have proved disturbing to the party.

Republicans can only hope that their convention, beginning August 30 in New York City, should stay so well on course. Promised protesters barely were noticeable in Boston, but tens of thousands are expected in NYC to protest Bush's war in Iraq, and Republicans are clearly concerned about the negative publicity they might bring.

To win the presidency, Kerry and Senator Edwards (D-North Carolina) must turn those anti-Bush voters into pro-Kerry voters and early polls do show that more Americans are losing confidence in the way the Bush-Cheney administration is handling the war in Iraq, the battle against terrorism, and the once-again lagging economy. The latest Zogby American survey, issued after Kerry's acceptance speech last Thursday (but taken before it was delivered) gave the Kerry-Edwards ticket a 48 percent to 43 percent advantage over the incumbents. It is important to note that support for Kerry has remained steady at 48 percent since late June, Zogby said, with the apparent increase in his lead due mostly to erosion of support for the president.

The Kerry campaign is well aware that another Massachusetts Democrat nominated for the presidency, **Michael Dukakis**, squandered a huge post-convention lead over the first **George Bush** when, after the 1988 convention he left the campaign trail and all but disappeared, leaving his Republican opponent the opportunity to soak up the attention and define the issues in the race. This will definitely not happen with Kerry and Edwards; they are already on a two-week, 21-city campaign swing in several crucial states.

Of particular importance are those disgruntled former Bush voters who appear already unhappy with the president. Republican campaign strategists admit that there are more of those voters who say they "approve" of the way Bush is doing his job than are actually committed to vote again for him. That soft "approval gap" as it is known in politics, is clearly Kerry's opening.



Carole Migden with Ben Affleck at the Democratic convention

All told, about a dozen states are in play for the November election, meaning they could go either for Bush or Kerry. The pivotal states are most likely Ohio, Florida, and Pennsylvania. If Kerry can

win two of these three states — or better yet, all three — he could very well win the White House. Democrats know that industrial job losses in Ohio give Kerry a real chance of taking that state — even Ohio's GOP governor, **Bob Taft**,

laments the loss of 100,000 jobs in the state under the Bush administration. Governor **Ed Rendell**, the new Democratic governor of Pennsylvania, assures the Kerry camp that "we'll win Pennsylvania" and its 25 electoral votes, but that, of course, remains to be seen.

The country is pretty much divided and even as we await the GOP convention in New York and with the specter of the Bush administration constantly raising the fear (election year security?) of a terrorist attack on the homeland, most states like California, New York, and many of the Southern states are already decided, so it really goes back to those like Pennsylvania, Ohio, Florida, Missouri, and Michigan that Kerry needs to win (or a majority of them) to unseat Bush in November.

The traditional rule of thumb in recent general elections is that about 40 percent of voters can be counted to vote Republican, about 40 percent Democratic, and the remaining 20 percent would usually decide the outcome. This year, however, analysts feel that the group of undecided voters has shrunk to around 15 percent or perhaps as low as 12 percent and those voters will in the end decide the election.

Politics and people

Reader **Keith Lesnick** sent me this from D.C. (from the *Washington Times*): "While Gov. **Jeb Bush** reassures Floridians that touch screen voting machines are reliable, the Florida Republican Party is sending the opposite message to some voters. The GOP urged some Miami voters to use absentee ballots because touch screens lack a paper trail and cannot 'verify your vote.' That's the same argument Democrats have made but which Bush, his elections' director, and Republican legislators have repeat-

edly rejected. "The liberal Democrats have already begun their attacks and the new electronic voting machines do not have a paper ballot to verify your vote in case of a recount," says a glossy mailer, paid for by the Republican Party of Florida and prominently featuring two pictures of President Bush. "Make sure your vote counts; order your absentee ballot!" (Can you say hypocrisies?)

There are three presidential debates confirmed: September 30 in Miami; October 8 in St. Louis; and October 13 in Tempe, Arizona. John Edwards and Vice President **Dick Cheney** will face off on October 5 in Cleveland in the veep candidates' only face-to-face meeting.

Supervisor **Bevan Dufty** is no longer alone in his City Hall office. This week his new aide, Stanford graduate **Amanda Cahn**, reported for duty Tuesday, August 3, fresh from an internship with the board's clerk. On Monday, August 9, former City Hall staffer and out lesbian **Rebecca Prozan** will join the office as Dufty's second aide. In early July Dufty let go aides **Dustin Blake** and **Diana Parker**, whose accrued vacation time kept the new hires from starting work until now. It marks the first time Dufty has not had a gay male aide, of which three have come and gone since he took office.

Endorsement update: The Alice B. Toklas LGBT Democratic Club's political action committee Sunday endorsed longtime transgender activist **Robert Haaland** in District 5 and openly gay District 9 candidate **Miguel Bustos** over gay incumbent Supervisor **Tom Ammiano**. Bustos has hired **Luke Kipp**, an openly gay man, as his campaign manager. For Kipp, 26, who volunteered on **Susan Leal**'s failed mayoral bid last year, it is the first time he has run a political campaign.

The club's general membership endorsement meeting is Monday, August 9, starting at 6:30 p.m. at the LGBT Community Center, 1800 Market Street. For his part, Ammiano did get an endorsement last week from state Senate President Pro Tem **John Burton** (D-San Francisco). The Harvey Milk LGBT Democratic Club will hold its PAC meeting August 14 and its general membership endorsement meeting August 24, at the Women's Building, 3543 18th Street.

Demo convention notes

Seems that hunk actor **Ben Af-**

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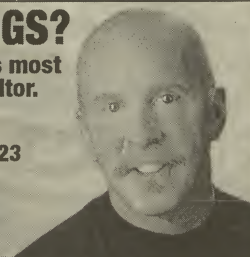
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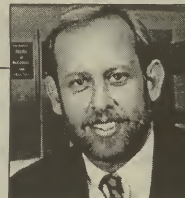
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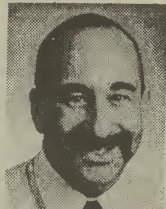


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Not ready for prime time

by Dale Carpenter

There is very much a stifling effect here at the convention," observed Carole Migden, an openly gay California Board of Equalization member and 2004 Democratic National Convention delegate. "But there is an implicit feeling that there is widespread support for our issues that goes unspoken."

What to make of the Boston Democrats? They really like gay people, but they'd really rather the American public didn't know that. And what of gay Democrats? They're high-minded idealists when they criticize gay Republicans for belonging to a party that doesn't much like gays; but they're sober-minded pragmatists when assessing their own party's treatment of gays. Yes, they acknowledge, the Boston convention was a retreat from gay visibility at past conventions. But that's necessary, they say with satisfaction, to defeat the evil Republicans.

The contrast to the three past Democratic conventions was remarkable. In 1992 and 1996, Bill Clinton actually used the word "gay" in his acceptance speeches. In 2000, Al Gore specifically endorsed the Employment Non-Discrimination Act and hate crimes legislation in his acceptance speech. At both the 1996 and 2000 conventions, rainbow flags were clearly visible in the convention hall, waving in front of the TV cameras during prime time speeches.

This year, no rainbow flags on the convention floor. There were six openly gay speakers, which is nice and certainly better than what we'll get at the Republican convention. But none of them appeared in prime time where Americans could actually see them. Query: If you're not heard in prime time, do you make a sound?

I heard "gay" mentioned once in four nights of prime time coverage. If you didn't know better, and confined your convention-watching to the 8-11 p.m. time

slot, you wouldn't have known gays even exist.

Most striking was the nearly complete omission of anything gay in the convention speeches of John Edwards and John Kerry. Neither Kerry nor Edwards mentioned gay Americans or gay-related legislation. There was no promise to do anything about lifting the ban on gays in the military, no pledge to work for legislation to protect gay people from employment discrimination or from hate crimes, not a word about lifting the ban on HIV-positive immigrants (a ban Kerry voted for), not one syllable devoted to the recognition of civil unions.

Kerry announced his obligatory respect for diversity in general language President Bush himself could have used. He also tried to undermine Republican moralism by claiming to support "family values," which for Democrats means raising taxes to pay for social programs and government-controlled health care.

Then there was Kerry's promise not to "misuse for political purposes the most precious document in American history, the Constitution of the United States." This passage of the speech caused much mirth among gay Democrats, who clung to it as possibly a reference to the Federal Marriage Amendment. That's certainly a reasonable interpretation, and no doubt it's what Kerry wanted gay Americans to understand it to mean.

But, in context, it was oblique. To the casual listener, who heard Kerry denounce the Attorney General John Ashcroft, it could have been understood as a critique of the Bush administration's overall record on civil liberties. And, since neither Kerry nor Edwards could be bothered to show up to actually vote against the FMA, why give them the benefit of the interpretive doubt?

It's true the 2004 Democratic platform mentions a few of these things, and that's nice. It's also true that Kerry and Edwards announced gay-supportive positions on these matters during the Democratic primaries, and that's

even nicer. But since he secured the Democratic nomination in March, Kerry has hardly mentioned gay Americans or his supportive stands on gay issues.

To gay Democrats, none of this matters. Typical was the reaction of D.C. delegate and longtime gay activist Phil Pannell, as quoted in the *Washington Blade*: "The times are different now from what they were when Clinton and Gore gave their speeches. People who typically would be mad about certain policies or certain omissions in speeches are so determined to defeat Bush that they are willing to not let that bother them."

But it does matter. If Kerry shies away from gay issues now, Republicans will justifiably argue that he has no mandate on them once he's elected.

And if fear of political consequences is enough to silence Kerry and the Democrats now, the same reasons will justify their silence later. Before he's elected, we are told, Kerry must do nothing substantive on gay rights so he can get elected. In 2005 and 2006, we will be told, Kerry must do nothing substantive on gay issues so the Democrats can win the 2006 congressional election. In 2007 and 2008, we will hear, Kerry must do nothing substantive on gay issues so he can be re-elected in 2008. And so on.

What I see developing with the Kerry-Edwards no-show at the FMA vote, with the failure of Kerry and Edwards to say much about any gay-related issue since the primaries, with the relative invisibility of "gay" at the Democratic convention, and now with the gearing up of the old excuse factory, is a replay of the years that gave us "Don't Ask, Don't Tell" and the Defense of Marriage Act.

But, bless his heart, Kerry does have an implicit feeling for us that goes unspoken. He is promising us nothing and it's starting to look like that's just what he'll deliver. ▼

Dale Carpenter is a law professor. Some of his past columns can be read at www.indiegayforum.com. He can be reached at OutRight@aol.com.

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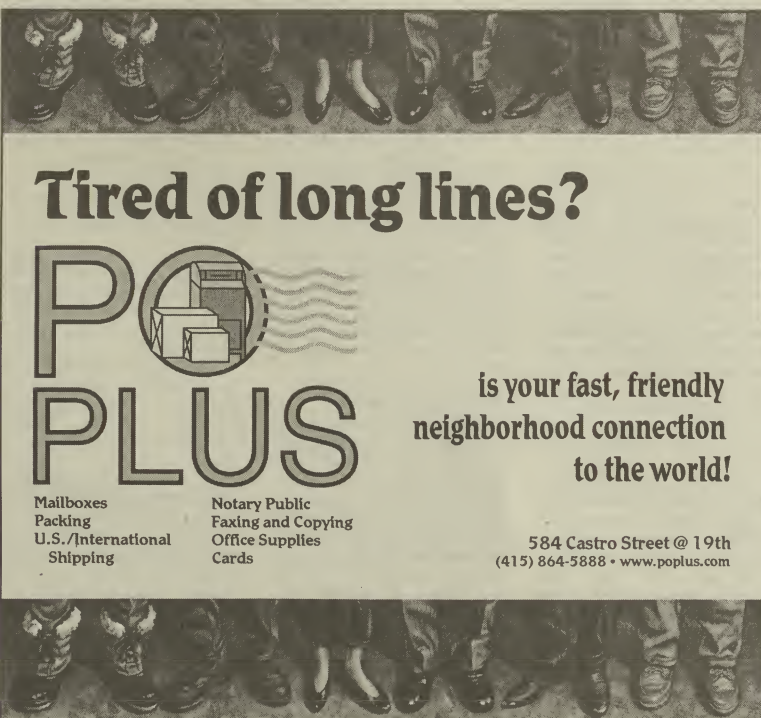
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COMMUNITY NEWS

Oops, he did it again

by Jane Warner

Dolores Park, July 28, 12:10 p.m.: Officers responded to a call of a man exposing himself in the park and found the suspect on his back on a blanket with his erect penis sticking out of his unzipped pants. The suspect told officers he wasn't intentionally exposing himself, that he had just gone to the bathroom and had forgotten to zip his pants. "My penis accidentally fell out," the suspect explained. Officers ran a check on the man and found that he had been convicted of previous sex offenses and had failed to register. The suspect, 41, was taken to Mission Station and booked for indecent exposure

and failure to comply as a sex registrant.

Rear entry

Guerrero and 18th, July 31, 9:45 p.m.: A woman riding her bicycle was passed by a gold Mazda sedan that came within inches of hitting her. As the car stopped ahead at the light, the woman approached the driver and yelled, "You almost ran me off the road." Agitated, the woman driver yelled back through the window, "Next time I will." Hearing this, the woman on the bicycle became angry and spit on

the window of the car. She then pulled ahead of the vehicle in the line waiting for the light to change. Suddenly, the vehicle rammed her rear bike tire, which caused her to fall to the ground. The car kept coming at her, running over the back tire of her bicycle, and the woman had to scramble to get out of the way. Police soon arrived and interviewed several people who said that the driver intentionally struck the bicycle. The driver of the car, who claimed it was an accident, was taken to Mission Station and booked for aggravated assault with a weapon. ▼



Crime & Punishment

Araujo case

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half-million was doable."

Serra estimated that it would be at least a month before Cazares is released on bail, should his family be able to raise the amount.

Chris Daley, co-director of the Transgender Law Project, told the *Bay Area Reporter* Tuesday, August 3 that the community is concerned with the bail issue.

"Certainly we respect someone pending trial to petition for bail," Daley said. "And we appreciate the judge understood the risk to the public. We certainly are concerned if he is released on bail because of the close-knit nature of the community."

During his argument, Serra told the court that his client's case is different from that of Magidson and Merel.

"My client was the only one to testify. My client is the only one who, on at least four occasions, tried to help her," he said.

Serra also said that the prosecution's star witness, Jaron Nabors, was "not credible." Nabors was also at the house the night Araujo was killed and had been charged in the case. However, he struck a deal with prosecutors and has pleaded guilty to voluntary manslaughter in exchange for his testimony and an 11-year prison sentence.

Serra also told the court that he would not lose his case.

"A jury is going to hang and hang on my client in this case," Serra said. "Nabors is not credible and said from the stand that he had a character flaw with honesty. I'm not going to lose this case. My client and I view it that way."

Serra said that Cazares, who along with Magidson and Merel, remains in custody, should not have to suffer from what he described as "jail mind-rot" by remaining incarcerated until the trial next spring.

For his part, Lamiero said he found Serra's assertions "irreconcilable," based on his conversations with jurors after the mistrial was declared. Serra maintained Cazares was two votes away from an acquittal during the first trial.

"That's not the case," Lamiero said. "Cazares is clearly a danger to the community. His actions, established by the evidence, [indicate] participation in the brutal, cold-blooded murder of a human being simply because that human being had a different lifestyle."

After hearing from both sides, Sheppard said that while he was "not overwhelmed" with the evidence collected by the defense, Cazares has no criminal record. He then set bail.

Members of Araujo's family who were in the courtroom, including her mother Sylvia Guerrero, left without speaking to reporters. Lamiero also had no comment.

In another development at the hearing, Sheppard approved a request by Merel's lawyer, Jack Noo-

nan, to withdraw from the case. Outside court, Noonan explained that it was primarily the time involved that led to his request.

"I'm a sole practitioner," he said.

Sheppard set a hearing for August 20 to appoint new counsel for Merel. ▼

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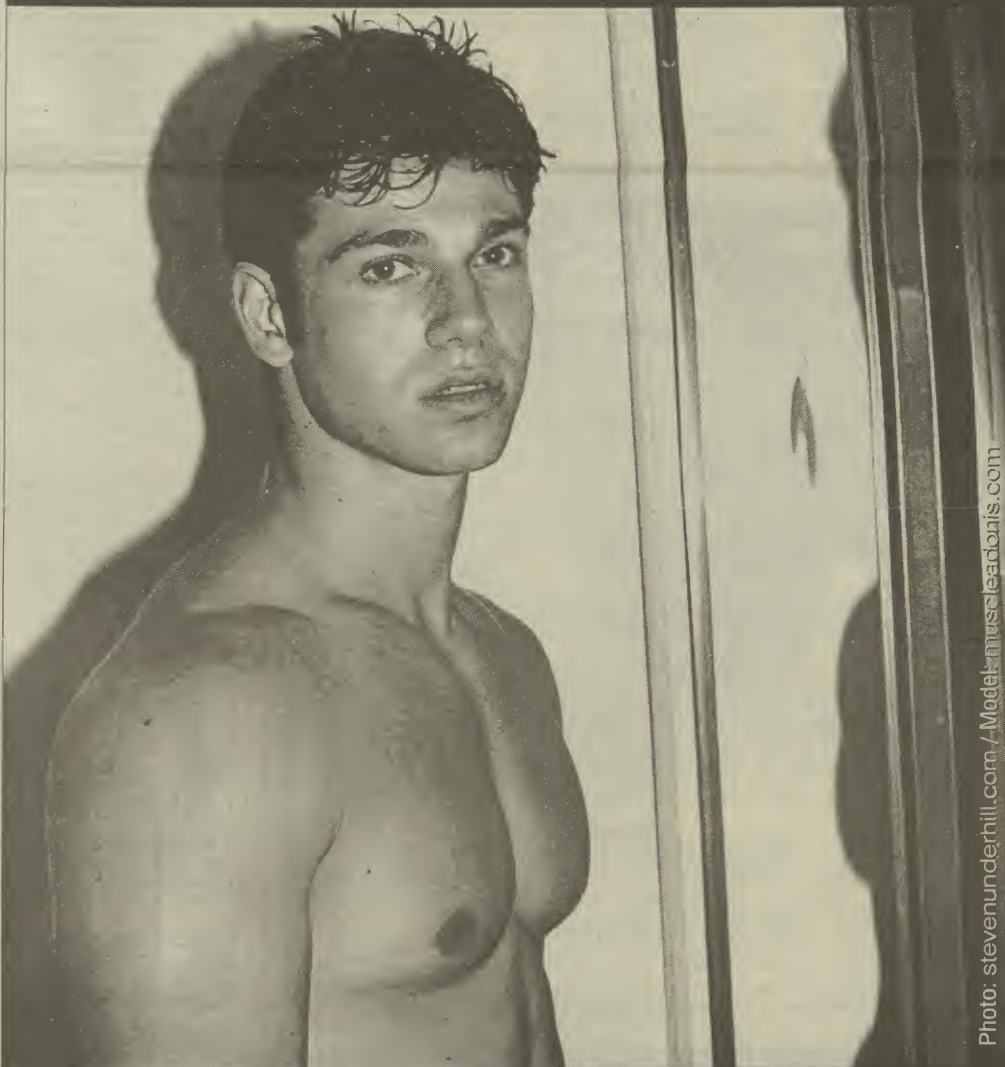


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Kerry

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a willingness to stand up publicly against gay discrimination, the gay caucus' presence and issues seemed less visible this year than at previous conventions.

Only four dais speakers uttered the word "gay" during the week and only two of those were in prime time (on the East Coast). The only openly gay person to speak during prime time, U.S. Representative Tammy Baldwin of Wisconsin, confined her remarks to her core issue, health care – although she did say Kerry would "guarantee the right to family health benefits to all our families – including domestic partners." Placard signs were also tightly controlled and only two – one from the Human Rights Campaign during a speech by its president, Cheryl Jacques, and one from National Stonewall Democrats during a speech by its founder, U.S. Representative Barney Frank – were approved for use on the floor.

Gay caucus leaders acknowledged at their first meeting Monday July 26 that they did not get everything they wanted in the party's platform this year. But, they called the platform's language on gay families "respectful" and said they support it as a necessary compromise.

The platform says the party supports "full inclusion" and seeks "equal responsibilities, benefits, and protections" for gay and lesbian families. The platform also opposes the FMA and says the issue should be left to each state.

Some of the openly gay delegates attending Monday's stand-

ing-room-only caucus meeting expressed disappointment in the language and the reduced visibility, but many said it was a necessary and acceptable compromise.

"I know we didn't do enough," said former Clinton appointee Roberta Achtenberg of San Francisco, an out lesbian who served on the platform drafting committee. But the party, she said, needs language that every Democratic candidate can run on, regardless of where they live, and party officials "made a good faith response to our importuning."

San Francisco delegate Carole Migden, who has been coming to Democratic conventions since 1984, said there was a standard of "sanitizing of gay and marriage issues" around this year's convention. But Migden said she was willing to accept her discomfort with that requirement of "decorum" because Kerry was one of only 14 senators to vote against the Defense of Marriage Act in 1996.

"He voted against DOMA ... so, it's okay with me if there's some kind of packaging they feel they have to do," said Migden. "He's always been there for us on the votes when we've needed him."

Some gay caucus members, such as Breslau, vehemently disagreed with the characterization that gay visibility was being downplayed at the convention; others said they believed it was. All agreed that the platform language – which did not even mention transgender people – was not as strong as they would have liked, but all defended the party as genuinely supportive on gay issues. And all said they were willing to sacrifice some visibility to help re-

move Bush from office.

A raucous caucus

During years past, gatherings of gay political activists, such as the gay caucus at Democratic conventions, were breeding grounds for contentious debates. This year's gay caucus had virtually none. That may have been due, in part, to the amount of time the caucus spent receiving guest appearances by celebrities and party bigwigs – Kerry's wife, Teresa Heinz Kerry; singer Carole King; director Rob Reiner; Oscar winner Ben Affleck; *Sopranos* actor Steve Buscemi; U.S. Senator Barbara Boxer of California; and Gover-



Senator Barbara Boxer at the convention.

nors John Baldacci (Maine) and Bill Richardson (New Mexico) to name just a few. A caucus agenda for Wednesday called for discussions of a "field program," "pro-

tecting the polls," a "campaign to save the courts," and programs for turning out the gay vote. Instead, Wednesday's two-hour long caucus was spent receiving remarks from a long list of distinguished and popular visitors.

Monday's caucus came the closest to accomplishing business, with a brief discussion of the platform, questions about the policy of banning unapproved signs on the convention floor, and a roll call of gay delegates and alternates.

Delegates cheered each other as each state's name was called and delegates and alternates stood to be recognized. According to party officials, there were 254 members of the gay caucus from 43 states, Guam, Puerto Rico, and abroad. The largest state delegation in the GLBT caucus was California, with 50 members (almost 20 percent). But the stand-outs of the caucus were members coming from some of the nation's most Republican-dominated states – 17 from Texas, four from Oklahoma and Utah, and two from North Dakota and Nebraska.

The dearth of business at the gay caucus did not necessarily translate into a dearth of business. Gay Democratic activists had many opportunities to mingle and discuss issues, realities, and strategies at various gay events throughout the week. There were parties every day, an HRC breakfast on Wednesday, and a Stonewall Democrats luncheon on Thursday.

Gay delegates were often on the convention floor early in each day's program, as some prominent gay speakers were slated for pre-prime time remarks at the podium. Achtenberg and long-time Democratic fundraiser and party treasurer Andy Tobias spoke on Monday afternoon and both identified themselves as gay in the context of their remarks. Tobias talked about the harm of the Bush tax breaks to ordinary Americans and noted that the party platform addresses "self-worth" as well as "net worth." Achtenberg identified herself as a lesbian and talked about the platform's commitment to civil liberties, including equal rights for gays.

During prime time on Monday night, Baldwin, who was featured by the convention and some media as an up-and-coming star of the Democratic Party, did not identify herself as gay. Baldwin said she might have said more about gay-related health matters but that her speech, as written, went well over her seven-minute allotment. But, added Baldwin, party officials did not make any request that she edit out or downplay gay-related concerns and that

when her speech was edited, it was edited strictly for time.

"Twelve years ago, or eight years ago, the party might have only had a role for a gay person to talk about gay issues," said Baldwin. "I feel my party respects me enough to not think I'm a one-issue person. While I fight tirelessly for gay and lesbian rights, I also care passionately about health care and I've worked on that for my entire public life."

Two speakers did focus exclusively on gay issues. On Wednesday afternoon, HRC's Jacques spoke to the convention. And on Thursday, at 6:20 p.m. – when the convention hall was nearly full with delegates in anticipation of Kerry's speech that night – Frank received a strong ovation as he came to the podium.



Rep. Barney Frank at an LGBT caucus luncheon.

Departing liberally from the language of his prepared and party-vetted text, Frank said that there is a "gay agenda" and that it includes equal rights for gay people in jobs, health care, and marriage, as well as concern for the environment, access to health care, a strong military, cooperation with other nations, and concern for working people.

"Some of those things we believe because, particularly, we are gay and lesbian," said Frank. "To be honest with you, we don't know why we are, we just are. But we do know why we are Democrats."

"We know we are Democrats because it is the Democratic Party ... who supports that agenda of allowing us to fight, of allowing us to marry, of allowing us to go forward as human beings with the rights of everyone else ... and it is the Republican Party that opposes them." ▼

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Gay Asian groups rally for marriage

by Matthew S. Bajko

Drowned out by more conservative voices within the Asian community, local gay Asians say it is time their voices are heard in the fight for marriage equality.

Numerous Bay Area LGBT Asian groups are hosting a pro-gay marriage rally this weekend, which organizers say is the first in the country to be led by Asians.

"We want to show that lesbian, gay, bisexual, and transgender Asian and Pacific Islanders exist, and that we do care passionately about this important issue," said Evelyn Gee, a rally organizer. "It's not just about marriage; it's also about civil rights and equal access under the law."

"We took it upon ourselves to lead a rally like this to show Asians, too, are part of this whole thing. We are just sending a message that the Asian LGBT people won't take this lying down," added Vincent Baduel, a member of the Gay Asian Pacific Alliance. "They are part of the LGBT community and we want to show it."

The rally will take place Sunday, August 8 at Larsen Park in San Francisco's Sunset District, a more conservative, predominantly Asian neighborhood. Earlier this year an antigay marriage protest led by an Asian American religious group brought out 7,000 people in the same park. Protesters also lined 19th Avenue, between Quintara Street and Holloway Avenue, asking motorists to honk in support and wore T-shirts that said "Marriage/1 man + 1 woman" in English and Chinese.

"It is a counter rally to that," said Baduel of the gay groups' event. "My first remark at looking at these people was they are representing themselves as the only ones speaking for the Asian community."

Organizers of this weekend's rally hope to draw 1,000 people. It will feature gay Asian couples who wed this past winter when San Francisco officials began marrying same-sex couples. Mabel Teng, the city's assessor and recorder, will also speak.

"I think it makes sense to be in that community. It is easier to be here at City Hall but why not be in the neighborhood where there can be more possibilities for a message being heard," said Lance Toma, an Okinawan American who married his partner, Eric Webb, who is black, February 16. The two men, who are raising Webb's adopted son Reggie, had talked about getting married someday and jumped at the chance.

Toma, who will speak at the event, said his marriage has opened new doors of understanding between the couple and their families.

"It gave them a way to understand our relationship," said Toma, the deputy director of the Asian and Pacific Islander Wellness Center, a cosponsor of the rally. "Friends and our communi-



Kevin Lum, Frank Adler, and Robert Bernardo talk with Emily Duskow, who led a GAPA-sponsored workshop last weekend on AB205 and same-sex marriage. GAPA will sponsor a rally in support of gay marriage Sunday.

ties here in San Francisco have for a long time acknowledged us as a very committed couple and family. This same-sex marriage helped our families more than anything else and us with our relationships in our families."

Their families have been supportive in the past, said Toma, but it has now been brought to a new level.

"Marriage does funny things for people. Everyone has their own idea about it. It holds some power for people I never realized until I was actually married," he said.

In addition to giving voice to gay Asian couples who want to wed, and supporting those couples who were issued San Francisco marriage licenses, the rally is also meant as a way to ask the larger Asian community to support same-sex marriage.

"I think it is important for them to come out to this rally in support of their family. Asians have a long history of accepting family and supporting their family and community. Gay Asian men and women are a part of their family," said GAPA co-chair Gary Chen. "It is just basic human, basic family values."

GAPA, along with the API Wellness Center, the Asian Pacific American Coalition for Equality, Equality California, Marriage Equality California, and the Human Rights Campaign, is sponsoring the rally. Nearly 50 organizations have signed on as supporters of the event.

Baduel said the local Asian media have been invited and that he expects reporters with *Nihonmachi Times*, *Tsing Tao Daily*, *Korean Times*, and *Asian Week* to cover the rally. Chen said the papers' coverage to date has taken a mostly conservative stance.

"It seems to be pretty lopsided. It is kind of the reason why we decided to do this. We are hoping it balances out a little bit," said Chen. "We want to make sure the coverage has other points of views that are out there besides conservative viewpoints which is predominantly seen as an Asian view-

point."

Chen said the rally is just the starting point for increased attention to the issue from the gay Asian community.

"This isn't a one-time event. GAPA and all other Asian organizations will make more of a presence out there in the future," he said. "We want to look for more support for the community. Hopefully, we can bridge the gaps that need to be bridged."

The rally will take place from 11:30 a.m. to 1:30 p.m. at Larsen Park, on 19th Avenue and Ulloa. For more information, visit www.asianequality.org.

Upcoming seminars

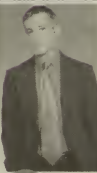
GAPA is also co-sponsoring seminars on the state's domestic partnership laws, which are set to

expand on January 1. Titled "Are You Ready for AB205? Property, Taxes and Parentage Issues for California Domestic Partners," the seminars feature Alma Soongi Beck, an attorney who focuses on estates, trusts and property; attorneys Emily Duskow and Deborah Wald, who focus on LGBT parenting, adoption, and surrogacy; and Carole Ruwart, a tax attorney with the state Board of Equalization.

The free talks will take place in San Francisco from 6 to 8:30 p.m. on August 25 and October 6 at the LGBT Community Center's Rainbow Room, 1800 Market Street. There will also be one held from 11 a.m. to 1:30 p.m. on September 25 at Bananas at 5232 Claremont Avenue in Oakland.

To RSVP, contact either Aimee Fisher at (415) 981-1960 or Alma León at lawclerk@beckesq.com. ▼

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and women, who are openly gay. "It came as a surprise when I heard claims of discrimination as worded to me with someone who is a potential member who is gay and in recovery. I found it surprising because so many of my colleagues are either out of or in recovery," said Howes. "Within this department we have a good representation of the community we are serving."

John Hanley, president of the firefighter's union Local 798, said the test is not used to keep gay men out of the city's firehouses. Nor had he heard of any complaints with the test given to new recruits.

"I hadn't heard any problems

with them on the test," Hanley told the B.A.R. "The city spends a lot of money on those tests and there is not any way a test is developed to exclude any element of society."

When asked if the questions as Gray describes them are used on the test, Hanley said he could not respond since he was unfamiliar with the test that Gray took.

"It is not within my scope. I just represent the men and women who are active. I do not do the hiring. The union is not in the business of hiring," said Hanley.

Morgan Gorrono, an openly gay member of the city's Civil Service Commission, which oversees the employment tests given by city agencies, said if Gray's accusations are correct, the fire department should not be using such a test.

"We shouldn't use it if it is

word for word like he is saying. It is not proper," said Gorrono, who said he had never heard of such accusations about the test until contacted by a reporter this week. "This is the first I have heard of it. I have worked on the fire department's exam procedures for almost five years now."

After being asked about Gray's claims, Gorrono said he would try to obtain and review a copy of the questions on the personality index. He said that commission members do not see the exams, which are handled by the Department of Human Resources.

"I will see if I can get a copy of the test. I will let you know if there is anything like that on there," said Gorrono, who served as president of the commission for the last 12 months.

As for homophobia within the

fire department, he acknowledged he had heard numerous complaints over the years about gay men and women being harassed.

"The fire department is still a good old boy network. There is a whole mentality of that," he said. "I don't think there has been enough outreach or training about homophobia and antidiscrimination."

He said he has received phone calls and faxes "that are just amazing," recounting how female firefighters are forced to eat in the bathroom. He said one gay paramedic had also had his dinner placed on top of a toilet.

"They told him 'This is where you eat because you are a piece of shit.' It is very deep-seated," said Gorrono, who believes new Fire Chief Joanne Hayes-White will be able to address these issues.

Her appointment, he said, "kind of took the wind out of all the male dominance in the fire department. Chief Hayes-White is going to do great. But it didn't get screwed up in a day and it is not going to get fixed in a day."

Dr. S. Marshall Isaacs, an openly gay man who has served as the fire department's EMS medical director for 10 years, said he believed the agency and city had done a good job to produce a fair and appropriate test.

"If there are allegations that those tests are not fair or appropriate, then I have concerns, and I can tell you the chief is concerned. She is extremely sensitive to diversity issues," said Isaacs. "We would support every effort to improve diversity, be it gender, ethnic and sexual orientation, in this department. I know that for a fact. I know our unions support it. It is good for the city and for the people who we serve."

Sources said city officials are reviewing the exam to see if it can be "tightened up." While they do not feel the test is discriminatory, sources said some aspects of it are not pertinent or specific to evaluating whether an applicant would make a good firefighter.

Changes needed

In coming forward publicly with his claims, Gray said he wants to force the fire department to change its testing so that other potential gay male applicants do not face the same discriminating questions. He said he has no desire anymore to become a firefighter.

"Not after this. I don't have any

desire to join the fire department," said Gray. "I did for a long, long time. It is why I took the test five times."

Gray first took the fire entrance exam in 1992. He said that the first three times his application was passed over due to a consent decree imposed on the department, which required it to hire more women and people of color. The fourth time he applied, he said the computer did not randomly select him and that on the fifth try the exam included the new personality inventory.

The inventory accounted for 60 percent of his score, which totaled 938 points out of a possible 1,000. He fell short of the 950 required to pass the exam. In December 2001 he filed a complaint with the Fire Services Exam Unit and requested reasonable accommodation for having his personal inventories scored to account for the effects of his alcoholism. Gray said he has been in recovery for 10 years.

In March 2002, the fire department notified Gray that based on his doctor's judgment that he was not disabled, he was not entitled for any accommodation. In May, Gray sent a letter to then-Fire Chief Mario Trevino, raising concerns about the test and requesting he be given a copy of the personality inventory so he could have outside experts review it.

"I believe this test screens out candidates based on their sexual orientation, cultural, ethnic and other personality traits prominent to San Francisco's population. This problem needs to be addressed immediately. The test needs to be thrown out," wrote Gray.

On June 28, Trevino wrote back that the test is not available for review "due to security, confidentiality, and proprietary reasons." He also informed Gray that under Civil Service Rule 311.10 that "protests of questions or answers on any examination shall not be allowed." In addition to asserting that he had no authority to invalidate the exam, Trevino concluded, "I will reiterate that all components were validated by an expert in accordance with prevailing standards and practices in the field of psychometrics."

In June of that year Gray filed a request for a hearing before the Civil Service Commission. Having not heard anything from the commission, he filed a complaint on

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COMMUNITY NEWS

National gay rights leader says Mark Leno's marriage bill is key

by Matthew S. Bajko

One of the nation's leading proponents for marriage equality is challenging California's LGBT community and its allies to ensure passage of a pro-gay marriage bill in Sacramento next year.

Speaking before the Bar Association of San Francisco Tuesday, August 3, Evan Wolfson said if the bill were to become law, it would deflate conservatives' arguments against giving gay and lesbian couples the right to wed.

"Literally there would be nothing more transformative to this struggle than if California were to become the next state to end marriage discrimination and do it through the legislature and have it signed by a Republican governor," said Wolfson, executive director of Freedom to Marry. "Talk about taking away the arguments of our opponents."

For years, antigay groups have pointed to the fact that gay marriage has not been approved by voters, even in a liberal state. In Massachusetts, they argue that same-sex couples only won the right to wed due to "activist judges."

That could all change in 2005, if openly gay Assemblyman Mark Leno (D-San Francisco) is successful in steering his Marriage License Non-Discrimination Act through the California Legislature. In what marked the first time a state elected body voted in favor of gay marriage, Leno's bill passed out of the Assembly Judiciary Committee 8 to 3 in April.

However, not having the necessary votes to pass the bill out of the full Assembly, Leno pulled the bill after securing a guarantee from Assembly Speaker Fabian Nunez (D-Los Angeles) that he will sign on as a joint author to the legislation. Leno intends to reintroduce the bill in December, and there is a possibility of having Governor Arnold Schwarzenegger sign it into law. The governor has said on several occasions he has no problem with gay marriage. Schwarzenegger has also come out against a federal constitutional amendment ban-

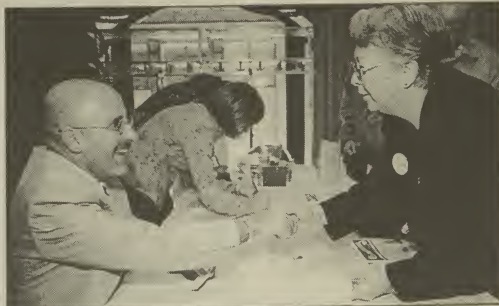
ning gay marriage.

Addressing nearly 65 people at the luncheon talk this week, Wolfson said it is up to LGBT people and their allies to reach out to their neighbors and lawmakers to ensure the bill does become law.

"We have that in our reach," said Wolfson, who is also promoting his new book, *Why Marriage Matters: America, Equality, and Gay People's Right to Marry* (Simon and Schuster, \$22).

"What he is saying is we have to kick it up to the next level," Julius Turman, with Bay Area Lawyers for Individual Freedom, said of Wolfson's challenge. "We need to call upon our supporters and those in the middle ground to register on this issue. As long as we are out there saying this is important to us and you need to decide one way or another, not too many people are going to go on the record and say 'I am in favor of hate.'"

Before founding Freedom to



Evan Wolfson, left, signs a copy of his new book for Joyce Pierson after speaking at a forum sponsored by the Bar Association of San Francisco.

Marry, Wolfson served 12 years at the Lambda Legal Defense and Education Fund. At Lambda he participated as co-counsel in the landmark Hawaii marriage case *Baehr v. Mike* and assisted the legal team in *Baker v. Vermont*, the Vermont

Supreme Court ruling that led to the creation of civil unions.

A graduate of Yale College and Harvard Law School, Wolfson became the first Lambda attorney to argue before the U.S. Supreme Court when he represented Eagle

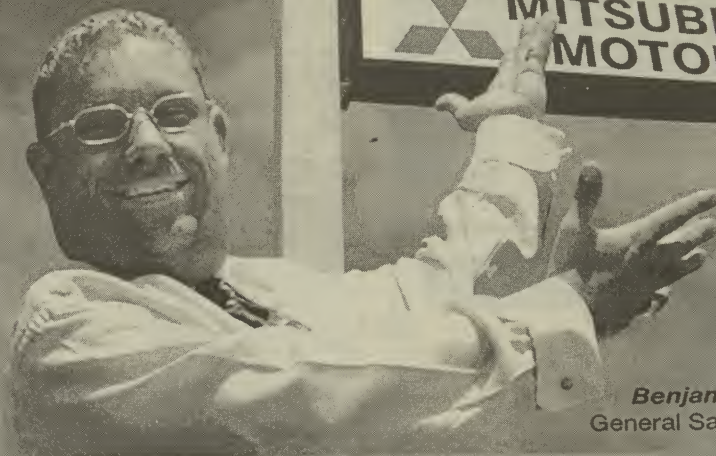
Scout James Dale in *Boy Scouts of America v. Dale* in 2000. That same year, the *National Law Journal* named Wolfson "one of the 100 most influential attorneys in America," and, in 2004, *Time* magazine named Wolfson one of the "100 Most Influential People in the World."

Wolfson warned that the fight for marriage equality will be a series of wins and losses, but in the end, he predicted the gay community will be victorious. With 10,000 same-sex couples already wed in the country, he said there will be challenges launched to the federal Defense of Marriage Amendment.

But he cautioned, "It shouldn't be a race to the Supreme Court or a legal chess game. There will be litigation, some will win and some will lose. Some may lose before we win. But if we do our work right, we will bring our country to where it needs to be." ▼

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Bounty Killer

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being, I renounce violence toward other human beings in every way," Beenie Man said in a statement released through his record company, Virgin.

Ironically, noted Thom Lynch, executive director of San Francisco's LGBT Community Center, Bounty Killer's local concert is to be held the same day as the city's gay marriage rally in the Sunset District.

"While we are fighting for equality at the rally on Sunday, San Francisco youth will be dancing to music that calls for burning fags," said Lynch. "Let's never doubt that we still have many battles left."

Protesting this weekend's concert, of course, could backfire by creating more interest for the artist than he has been able to generate for himself. As of Tuesday, August 3, only 50 tickets out of a possible 1,050 for the show had been sold, according to Ticketmaster. ▼

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State AIDS budget praised, criticized

by Zak Szymanski

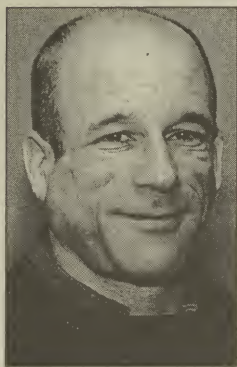
Advocates in California are calling Governor Arnold Schwarzenegger's budget better than originally expected, but still a mixed bag when it comes to HIV/AIDS funding. Schwarzenegger signed the budget Saturday, July 31.

Intact is full funding for the AIDS Drug Assistance Program, which received \$234 million, an increase of \$27 million, for the fiscal year 2004-2005. State officials had originally proposed capping enrollment in the program, but groups successfully rallied to keep the program open and accessible to those in need. Increased enrollment, the need for additional drugs by current enrollees, and increased drug prices warranted the \$27 million increase, said advocates.

"AIDS advocates across California would like to thank Governor Schwarzenegger for realistically funding this life and death program," said a statement from Dana Van Gorder, director of state and local affairs for the San Francisco AIDS Foundation. "We're pleased that the governor reconsidered his position and that the administration worked with the community to find common ground on this issue. Ultimately, money spent to prevent or delay the onset of AIDS saves the state a substantial amount of money in acute health care costs. This is both a humane and cost-effective program and the governor deserves credit for recognizing that."

But Michael Weinstein, president of the AIDS Healthcare Foundation in Los Angeles, was not as quick to deliver praise.

"In a way it's a victory that we're not going to have caps on enrollment in ADAP, but that was an ill-conceived idea and I don't want to give too much credit to the administration for not doing something bad," said Weinstein.



SFAF's Dana Van Gorder

AHF was also critical of the governor's line-item vetoes that effectively cut \$1.5 million from pharmacies at AIDS service organizations; \$750,000 was cut — which was to have been matched by \$750,000 in federal funding — from money that was supposed to have gone toward maintaining Medicaid reimbursement rates for HIV/AIDS medications at community clinic pharmacies. Instead, said Weinstein, the state will be reimbursing pharmacies at or below the price it costs to buy the drugs. While this may not affect large-volume chain drug stores, the extra few dollars lost per prescription may mean that smaller pharmacies will no longer accept Medi-Cal, the state Medicaid program.

Across California, there are three operators of AIDS clinic pharmacies: AHF, the Los Angeles Gay and Lesbian Center, and Sacramento Cares. Such pharmacies cater to the chronically ill and are often better at following patients on a case-by-case basis when it comes to new medicines, adherence, and contraindications. AHF's pharmacies, for instance, are adjacent to four of the organi-

zation's health clinics, which allows one-stop shopping for clients and direct interaction among doctors, pharmacists, and patients. The easier it is for a people to get the correct medicines and see their providers, the cheaper it is for the state to take care of them, according to advocates.

AHF has vowed to bring the matter to court, as it has successfully done in the past. The state must base Medi-Cal reimbursement rates on actual costs to medical providers, said Weinstein. Meanwhile, Lambda Letters, a state LGBT lobbying group, has urged the community to voice its opinion about the cuts, stating, "people will suffer for his decision. People will develop full blown AIDS and some will die needlessly because these funds have been cut."

On a brighter note, advocates across the state hailed the \$3 million increase in funding of the therapeutic monitoring program, which is now funded at a total of \$4 million. The program pays for viral load and drug resistance testing, primarily for ADAP clients. It also ensures a cost effectiveness, said AHF's Weinstein, which is why his organization opposed about \$8 million in cuts under former Governor Gray Davis.

"AHF worked vigorously to get money back into that program, because it doesn't make a lot of sense to be funding expensive drugs without testing to see if they are working," said Weinstein.

Where most AIDS funding in the budget earned Schwarzenegger accolades, most funding cuts were seen as "penny-wise, pound foolish" in that their elimination could mean more people will seek care at emergency rooms at greater expense to the state.

AHF, said Weinstein, is working with the administration on cost-saving ideas that do not negatively impact the health or well being of people with HIV/AIDS. ▼

Three new FDA approvals for HIV

by Liz Highleyman

In an unusual spate of activity, the federal Food and Drug Administration this week approved three new products for people with HIV.

On Monday, August 2, the agency gave the nod to two new fixed-dose combination pills, Truvada and Epzicom. Fixed-dose combinations contain multiple antiretroviral drugs, allowing individuals to take fewer pills per day.

Truvada, manufactured by South San Francisco-based Gilead Sciences, combines tenofovir DF (Viread) and emtricitabine (Emtriva). Tenofovir is a nucleotide reverse transcriptase inhibitor, while emtricitabine is a nucleoside analog. Truvada is approved for individuals starting HIV therapy for the first time.

Epzicom, produced by Glaxo-Smith Kline, combines 3TC (lamivudine or Epivir) and abacavir (Ziagen), both nucleoside analogs. GSK also manufactures two other fixed-dose combinations for HIV: Combivir (AZT/3TC) and Trizivir

(AZT/3TC/abacavir).

Abacavir can cause a potentially life-threatening allergic reaction in about 5 to 8 percent of patients. Anyone with known hypersensitivity to abacavir should not take Epzicom. If such a reaction is suspected (symptoms may include nausea, abdominal pain, and respiratory problems), the drug should be stopped immediately and not restarted. Tenofovir has been associated with kidney problems in a small number of patients.

Truvada and Epzicom are the first once-daily fixed-dose combination pills. In order to construct an effective HIV regimen, they should be used with a protease inhibitor or a non-nucleoside reverse transcriptase inhibitor. Combining the new pills with the protease inhibitor atazanavir (Reyataz) or the NNRTI efavirenz (Sustiva) allows for a complete once-daily regimen.

"Simplifying treatment regimens by reducing the number of pills and times per day patients need to take them provides significant public health benefits," said acting FDA Commissioner Dr. Lester Crawford.

Research shows that switching from a twice-daily or more frequent regimen to a once-daily regimen "leads to significantly better overall adherence," which can help prevent the emergence of drug-resistant HIV, Dr. Brian Boyle of Cornell University told the Bay Area Reporter.

Truvada will sell for about \$650 per month in the U.S., and will be shipped to wholesalers by the end of the week. Epzicom will cost about \$620 per month. GSK announced that it would issue a limited supply of vouchers for a free two-month supply of Epzicom to individuals who are starting HIV treatment or who need to change their regimen.

Department of Health and Human Services Secretary Tommy Thompson announced last May that the FDA was instituting a priority review process for fixed-dose combinations for use in developing countries under the Presidential Emergency Plan for AIDS Relief. Under the new program, Truvada was approved in just four months.

Some AIDS treatment advocates contend that the fast-track

next page ►

OBITUARIES

[Editor's note: Last week the following obituary ran with the incorrect photo. We apologize for the error and are re-running the obituary with the correct picture of Mr. Argersinger this week.]

Lowell K. Argersinger



Lowell K. Argersinger (aged 80 years, one month and 2 days) passed away peacefully in the City of St. Francis with his adopted son, Peter Argersinger-Fries, at his side at 1:06 a.m. on June 23, 2004. In the presence of close friends, he was cremated at 7 p.m. on June 25, 2004 through the good offices of the Neptune Society of Northern California.

Born on May 20, 1924 in Fargo, North Dakota and raised in Dassel, Minnesota and Minneapolis where he graduated from Dassel High School and the University of Minnesota, Lowell was an accomplished pianist and singer with an encyclopedic knowledge of American musical theatre.

Lowell moved to San Francisco in 1942 where he resided for the rest of his life. He served in the U.S. Army as Secretary to the Port Mortician at Fort Mason through the end of World War II. He toured and skated for two years with the original Ice Follies, taught English literature at Galileo High School, served as Payroll/Personnel Officer for both the American Can Company and the Little Man-Cala Food Stores, and worked for over 20 years for the City's Department of Social Services as an administrator in

its Adoptions and Federal AFDC Programs. During his 16 years of retirement, Lowell worked for the San Francisco Performing Arts Center Foundation as a very in-demand Events Manager at the War Memorial Opera House and Veterans Building.

During his 62 years in The City, Lowell was an active, much respected, and revered member of San Francisco's LGBT community.

Amongst the last of an old school of distinguished, proud, courteous, kind, generous, compassionate, always impeccably dressed, irrepressibly gregarious, sagacious and very entertainingly funny gentlemen, Lowell will be sorely missed by many whose lives he touched and enriched including his son, Peter, his cousins, Karin Broton of Elmhurst, Illinois, Dotty Thielen of Sacramento, and Rob Moe of Minneapolis, aunt Dorothy Moe of Sacramento, and nieces Cheryl and Kathy Merrifield of Los Angeles, and his many good friends in San Francisco and New York City.

Interment will ultimately be in the historic 19th century Columbarium at One Loraine Court in San Francisco.

All of Lowell's relatives and many friends are invited to a memorial celebration of his life at the Veterans Building Green Room, 401 Van Ness Avenue, 2nd Floor, San Francisco on Thursday, August 26, 2004 at 5:30 p.m. Further enquiries to Peter at (415) 621-0912.

...and, when he shall die, Take him and cut him out in little stars, And he will make the face of heaven so fine That all the world will be in love with night, And pay no worship to the garish sun... William Shakespeare, Romeo and Juliet, Act III, Scene III.

Thomas H. (Tommy) Janes
April 23, 1939 — August 3, 2004

Tommy died peacefully after complications from a stroke. Born in Pittsfield, Massachusetts, Tommy moved to San Francisco in 1979, and became active in the gay community. Tommy had talent, energy

and a lifelong love of dance and theater. He was the Artistic Director of the SF Tap Troupe, and performed with them at Davies Symphony Hall. He was President of the Cycle Runners Motorcycle Club. After surviving many AIDS related illnesses, Tommy became a dedicated volunteer for AIDS Emergency Fund. Tommy spent his last years working part time as the Coordinator for the Friendship Banquet at St. Paulus Lutheran Church.

Tommy is survived by his mother, Dorothy Janes of Pittsfield, sisters Jacquelyn (Jack) Weatherwax of Pittsfield and Mary Jo (Willie) Romero of Castro Valley. He was predeceased by his father Thomas B. Janes. He is also survived by his cousin Judy (Bruce) Todd of San Francisco, and many nieces, nephews and friends. Tommy will be greatly missed by so many whose lives he enriched with his generosity, entertainment and understanding.

There will be a viewing on Friday, August 6 at 7 p.m. at Pacific Interment, 2100 Folsom St. (at 17th St.), San Francisco.

In lieu of flowers, please send donations to AIDS Emergency Fund, 965 Mission St., Suite 630, SF, CA 94103.

Who loves you, Baby.

Memorial for Gene Boche –
Empress Bella – Saturday

by Cynthia Laird

A memorial service for Gene (Youngine J.) Boche, known to many as Absolute Empress II Bella, will be held Saturday, August 7 in San Francisco. Mr. Boche died April 29 year at the age of 70. The cause of death was not released.

Saturday's memorial includes a pre-service assembly at the Edge bar, 4198 18th Street, at noon, followed by an informal procession to Most Holy Redeemer Catholic Church, 100 Diamond Street, where the service will begin at 1 p.m. Formal state funeral attire is requested for Imperial Court members. Empress I, The Widow Norton Jose, is expected to attend.

Mr. Boche was born May 17, 1933 in South St. Paul, Minnesota, where he spend his formative years. He moved to San Francisco in early 1966. At the Tavern Guild's Beaux Arts Ball on Halloween night of that year, he and his entourage made a spectacular entrance that wowed the audience. When it came time to announce the new Empress, according to Empress XXV Marlena, owner of Marlena's bar, the Tavern



Empress II Bella

Guild Board of Directors was surprised with the results and found it difficult to announce that Bella had won.

Bella was the first elected Empress of San Francisco. Her flower was the daisy, Marlena said, and her bird was the hummingbird, "though this hummingbird threw no flowers, instead she threw rhinestones and pearls, to set her elegance that would last a lifetime."

Mr. Boche was artistic, and as Bella possessed a flair for camp

and vivacity. Mr. Boche had a flower stand on Castro Street for many years (a portion of that building is now part of A.G. Ferrari's), and decorated a number of restaurants and bars.

"Bella was known for her staple gun and fabric," Marlena fondly recalled.

Most recently Mr. Boche spend a lot of time in Palm Springs, re-decorating homes of friends and clients.

"Bella lived a life that full and of the moment," said Marlena. "She would slip in, create a stir of merriment, and as quickly as she entered, she left in a whisper, but you knew she had been there!"

Mr. Boche leaves behind many long and endearing friends.

"And for those of us who casually knew Bella, what can you say but 'isn't that girl fun to be around.' Bella was admired for her many talents, which we will greatly miss, but most of all we will miss her spirited presence, laughter, and kind heart," added Marlena.

Immediately following the memorial service, a celebration of Bella's life will take place at Marlena's, 488 Hayes Street. For more information, contact Marlena at (415) 864-6672. ▼

ed facial wasting, or lipoatrophy. The condition is associated with certain nucleoside analog drugs, especially d4T (stavudine or Zerit).

Sculptra, manufactured by the French company Aventis and marketed by Dermik Laboratories of Berwyn, Pennsylvania, is commonly used for dissolvable sutures and has been available for cosmetic use in Europe since 1999 under the name New-Fill. This week's U.S. approval covers only HIV-related facial fat loss.

In four studies including a total of nearly 300 participants (mostly white men), treated individuals reported good results, in-

cluding improved appearance, reduced depression, and increased quality of life. As a condition of approval, the company agreed to conduct a post-marketing study that will include more women and people of color.

Common side effects of Sculptra include pain, temporary bruising or swelling, and small lumps under the skin. The product should only be administered by a trained practitioner. Because the substance is biodegradable, the therapy is not permanent and repeated injections may be needed.

Dermik had no comment on Sculptra's projected cost. ▼



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FDA approvals

◀ previous page

plan is intended to circumvent pressure for PEPFAR to purchase generic fixed-dose combinations, which cost substantially less than their brand-name equivalents.

Both Gilead and GSK said they would provide their new combination pills at "no-profit" prices in poor countries.

In related news, the FDA announced Tuesday, August 3 the approval of Sculptra (poly-L-lactic acid), a synthetic injectable polymer used to fill in sunken cheeks in people with HIV-relat-

Over-exposed

Hungarian Olympian banned for porn past

by Jim Provenzano

Gergo Szabó was one of Hungary's top-ranked freestyle and Greco-Roman wrestlers in the 66kg (130 pounds) weight class. He competed most recently in the United States at the 2003 World Wrestling Championships held at New York City's Madison Square Garden. Szabó was defeated in a 9-5 match by U.S. wrestler Evan MacDonald, who will compete at the Olympics in Athens.

Ranked fifth in the European

Championship, and ninth in the World Championship, Szabó stood a chance to at least place, if not win a medal, in Athens. That ended when Hungarian media reported on his performing in almost a dozen gay porn videos under the name Sergio Foster.

Among the videos, the ironically titled *Secrets of a Wrestler* series features Szabó and others in authentic wrestling scenes, then having sex in a sports facility near Budapest.

Hungarian laws prohibit the sale of such videos in their own country, which perhaps led the

naïve athletes to believe what producers told them – that no one they knew would find out. But the Internet quickly made their faces – and bodies – known to the world.

Why would an Olympic athlete make hardcore porn, if actors only make a reported 700 euros (\$866 USD) per video? Mark Kleim, who broke the story on his English-language Web site www.gay-pornblog.com, referred me to a Hungarian insider, who translated his country's news coverage.



Former Olympian Gergo Szabó

The tabloid *Szines Mai Lap* interviewed Szabó's coach Tamas Csokas, who said that Szabó had family financial problems that "seemed to be solved by the offers of pornographers. That is why he said yes to their request," Csokas said. "Gergo is not homosexual. He just needed money, but he has already been sorry for his mistakes."

The article reported that Szabó's team has confidence in their teammate, who gave up gay porn to compete full-time. "His results are really important, because Hungarians have never had such successes in this category before," Csokas added. "The whole team fights for Gergo. They love him."

Despite such support, in May 2004 Gergo Szabó was forced off the team after a decision from the Hungarian Wrestling Federation. Szabó was one of the first athletes in porn to make Hungarian headlines, yet his isn't an isolated case.

An innocuous software 1995 video, called *Wrestle*, featured men of the Hungarian wrestling team grappling naked. Greenwood Cooper Studio also produced *Gymnastikos*, which featured members of the Olympic gold medal Hungarian Men's Gymnastic Team.

Those delicate beginnings may have sparked what Hungary's media calls a huge gay porn industry that includes prostitution, the secretive compliance of officials in Hungarian athletics, and the desperation of financially strapped athletes.

According to a www.Blikk.hu article, Hungarian journalist Laszlo Menyhart Meszaros's book *Plastic Stars* reveals "the dirty secrets of Hungarian media moguls and superstars, leaders of TV channels, who use their positions and their programs to hunt for young musclemen, offering them jobs, publicity, and careers in return for sex and gay porn activities."

The Hungarian Web site www.nyugat.hu covered the porn/athlete connection in a series of articles about bodybuilders who moonlight as prostitutes, including Mr. Ukraine/Mr. Universe/Mr. World 1991, Attila



The IGLFA World Championships continue today (Thursday August 5) with games and semifinals from 9 a.m. to 5p.m. at Golden Gate Park Polo Fields. Finals take place Saturday, August 7 in the men's division 1, 2 and women's finals, and start at about 10 a.m. For updates, visit www.sf2004.org.

Szabó (no relation).

Attila Szabó's coach and mentor is Istvan Kovacs, founder and owner of Budapest's renowned Koko Gym. The first Hungarian gay hardcore video, *Knock Out*, was shot at the Koko Gym.

Another video, *Ambassadors of the Ice*, was shot in December 2002 on an ice rink and in locker rooms at Szekesfehervar's Alba Volan Ice Hockey Bowl, home of a national championship team. The rink was rented for a week at 100 euros (\$124 USD) per hour. Management claimed they were told a TV commercial was being shot.

The www.Blikk.hu article quotes "Ricardo," who performed in that video and found the official's lack of knowledge "very strange, because employees of the ice hockey bowl lurked around the performers, out of curiosity." When Ricardo and his costars needed anything, the rink's staff were entirely at their service.

I spoke with a representative of Pacific Sun Entertainment, the Southern California company that distributes most of director Csaba Borbely's videos. He asked to remain anonymous, and was unable to arrange an interview with Szabó. But he did say that his company no longer works with Borbely, and that porn gives the athletes quick cash.

"The economy in Hungary made it very tempting for them," he said. "Besides, the whole labeling system of straight, gay, and bisexual is not prevalent there. A lot of them don't have a problem with it."

The revised 2003 disciplinary code of the Hungarian Wrestling Federation gave orders to investigate Gergo Szabó's porn past for the previous two years. Yet supporters of the wrestler say his disqualification was not legitimate, because he had not made any videos since 2001.

Tamas Gaspar, secretary general of the Hungarian Wrestling Federation, in a January 2004 interview in the Hungarian *Szines Mai Lap*, said, "We have never had such a scandalous affair in our sport. A public figure must keep certain rules. It is not our business if somebody were gay. But if he did gay porn, that is quite another story."

Yet no sports officials accused of having financial ties to the porn industry have been investigated.

The hypocrisy of Hungarian sports officials who allow the taping of porn videos at sports facilities, then shun athletes who perform in them, leaves that country with a conflict-laden erotic export – and without an accomplished, if

not misguided, athlete to represent them in Athens.

The urine eight

In other exhibitionistic Hungarian sports news, eight cyclists participating in the Tour de Hongrie last week got in trouble for a much briefer flesh flash.

On a few stops during the tour, almost a dozen bike racers were seen peeing somewhere along the 103-mile second stage between

Balatonfoldvar and Pecs.

"If this had happened by a farm field, race judges probably would have ignored it," race spokesman Roland Gombkoto told the Associated Press. "But since it happened right in front of spectators, it could damage the popularity of the race and the sport."

Or gain new fans.

The eight athletes who got caught – Hungarian and foreign cyclists – were fined \$40 each. Australian Phil Thuaux won the stage in 3 hours, 59 minutes, 9 seconds, winning the victory jersey, a bright yellow.

Under rag

For the XY set down under, Melbourne High School officials are in a tizzy after discovering that a saucy 12-page fashion layout published in *DNA*, one of Australia's gay glossy magazines, shot its rolls in their locker rooms. With Melbourne High clearly identifiable in the background, one model departs another, exposing his butt.

Acting principal Sue Bell told the *Sydney Herald Sun*: "The school trusted the magazine involved would respect the standards of the community and at no time gave approval for the sort of photographs which were taken and published. We regret this trust was not fulfilled and we will be more vigilant in the future."

An Australian Family Association flak whined that it "highlights a concern we have long held about young people being exposed to homosexuality." What about bad fashion?

Andrew Creagh, editor of *DNA*, claims he's done nothing wrong, calling the images harmless fun. "I've been told the school is concerned about the nudity, but I think it's a storm in a tea cup," Creagh said. "School boys pull each other's pants down. They do. It's funny." ▼

Jim Provenzano is the author of the novels *PINS* and *Monkey Suits*. Read more sports columns at www.sportscomplex.org.

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Stop AIDS

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dits found that the Stop AIDS Project was in compliance with federal guidelines, and the Centers for Disease Control and Prevention stated that the agency was using "current effective scientific models for their work" and is a "gold standard" in accounting systems.

Yet the attacks continued and the agency ultimately lost its federal funding this year when the CDC shifted its HIV prevention funding away from prevention for negatives to testing and programs for positives. City health officials stepped in and have allocated \$106,000 so Stop AIDS can maintain its prevention for positive programs this year.

Earlier this year the agency put a greater focus on private donations, allowing it to save most of

its programs though several staff members were let go in the spring. The agency expanded its Dining Out for Life event this year and created a major donor program called the Twin Peaks Giving Society. The fundraising efforts, agency officials said, have enabled it to withstand a challenging economy for nonprofits and the recent loss of federal funding.

Weide has also been able to build up the agency's reserve from next to nothing to \$250,000. The board recently approved a \$1.4 million budget for this fiscal year, only \$300,000 less than Stop AIDS' 2003 fiscal year.

"Under my leadership I have ensured not only have we emerged in a stronger position after years of federal scrutiny, but also, we have managed to produce the strongest financial year our agency has ever seen," said Weide. "I am proud to say that I am leaving this

organization in a very strong fiscal and programmatic shape."

Even more importantly, the agency has accomplished its goal of not being tethered to federal guidelines which restrict the kind of conversations Stop AIDS officials say is needed around gay men's sexual health.

Bruein said, "We are moving into a new phase without federal funding which will mean we will have fewer restrictions on us."

Before she steps down, Weide will oversee the launch of Stop AIDS' latest campaign, this time featuring older gay men who have remained negative through 20 years of the AIDS epidemic. Within the next week, the agency will unveil the pamphlet, which not only tells the story of older negative men but how to support older men in staying negative.

"There is nothing like it. It is very cutting edge," said Weide. ▼

Our Man Friday

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fleck was all over the place when Democrats met last week in his hometown; Affleck made friends with San Francisco Democrats by the score, buying drinks, posing for photos, and as one well-known local politico put it: "the guy knows politics - he's a hell of an asset for Kerry and could well turn out to be the Democratic answer to Arnold."

Termed-out Lieutenant Governor **Cruz Bustamante** was passing out "Bustamante" buttons but said he would announce later whether they were for a run for controller or state treasurer.

Meanwhile, Treasurer **Phil Angelides** looks better and better to me as a candidate to take out **Arnold Schwarzenegger** in 2006. Attorney General **Bill Lockyer**? Forget him. Look for some big-name endorsements sooner rather than later for Angelides for governor, including some from the LGBT community.

Former Governor **Gray Davis**

was merely one of the 441 California delegates, but told reporters he was "thrilled to be here with my fellow Californians and the next president." Davis said he's taking it easy now, "just lecturing and doing some consulting."

And even the *San Jose Mercury News* said last week that "**Gavin Newsom** is hot (in Boston); **Ron Gonzales** is not," giving San Jose's complex as a "second-city" yet another reason to grow a bit larger. Newsom was besieged by reporters, photographers, and autograph-seekers everywhere he went, and the party that *GQ* magazine gave for him turned into a paparazzi-infested mob scene when hundreds more showed up and were turned away from the already-packed Beacon Hill restaurant where San Franciscans like **Carole Migden** hobnobbed with Gavin, Ben Affleck, and other Hollywood celebs.

Several very good speeches at last week's convention - Senator **Edward Kennedy** (D-Massachusetts), **Teresa Heinz Kerry**, John Edwards, Oakland teenager **Ilana Wexler**, and a particularly

good one by the main man himself, John Kerry. However, the Democrats' newest star isn't even a household name - **Barack Obama**. The Illinois state senator, whose roots are part Kenyan, part Kansas, is favored to win a U.S. Senate seat in November, which would make him only the third African American senator since Reconstruction and the first black male Democrat. Obama gave last Tuesday night's keynote speech and became an immediate political superstar. Obama: "Go into any inner-city neighborhood, and folks will tell you that government alone can't teach kids to learn - they know that parents have to parent ... turn off the television sets and eradicate the slander that says a black youth with a book is acting white." Obama wowed the convention, and by embracing Obama's words, the Democratic Party could do itself well.

And how was your week? ▼

Got a political tip or item? E-mail WayneFridaySF@aol.com

SFFD

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December 26, 2002 with the California Department of Fair Employment and Housing.

In March 2003, he received notice of a hearing before the commission, but ultimately withdrew his request in April, since he had filed a complaint with the DFEH.

In May 2003 DFEH investigators informed Gray that they were terminating their investigation of his claims. Richard Swiderski, a consultant for the state agency, wrote in a letter that Gray's allegations of discrimination could not be sustained because the agency could not find sufficient evidence to prove a violation of law occurred.

Instead, Swiderski said the fire department had provided enough evidence to support its claim that Gray did not request reasonable accommodation by the deadline it set. He also said since the state could not subpoena a copy of the personality inventory, "further investigation would be unable to demonstrate that the design of the personality inventory and its scor-

ing was the product of discriminatory intent by the employer against your particular protected class."

Gray claims the city and fire officials purposely are not releasing the exam in order to thwart his claims.

"There was no meat and potatoes as far as the information the fire department provided," he said.

He said his ordeal has been "terrible. I have been stressed out. It's taken a lot of energy out of me to try to fight City Hall."

The city attorney's office said it had offered to meet with Gray to discuss his case, but that he had refused. Gorrone said he wished Gray had gone ahead and appeared before the Civil Service Commission. He suggested Gray come to the next hearing and speak during public comment about his concerns.

"I wish I would have heard anything about this before today because I would have opened the investigation myself," he said.

Gray has petitioned to have his case reopened by the state. Requesting his DFEH case file in October 2003, Gray did not receive it

until March 1 of this year. On March 8 he informed Swiderski that many facts in his case file were inaccurate and claimed city officials deliberately impeded the DFEH's investigation.

Gray also asked that sanctions be placed on the fire department, city attorney's office, and human resources "to punish this scurrilous behavior."

After nearly three months, Gray filed amended discrimination complaints with both the California DFEH as well as with the U.S. Equal Employment Opportunity Commission on May 21. On June 4 DFEH informed Gray they saw no reason to reopen the case and advised him he had until August 14 to file a lawsuit.

Last month, he filed his claim against the city, as well as Dr. James L. Outtz, to whom the city paid nearly \$500,000 to develop the exam, alleging total damages of \$491,837.78. He is currently seeking representation so he can file his lawsuit with the state.

"I would like to get someone in the gay community who is compassionate about this and knows what they are talking about," he said. ▼

gay men's (45 and over) work group, and a mentorship/planning work group.

The young men's and older men's groups will look at specific issues and needs of these subgroups within the larger gay community, and start developing re-

lated events and ongoing activities. The mentorship and planning group will also assist in these efforts.

Interested people should contact the GMCI at (415) 552-9393 or e-mail sfgmci@yahoo.com for more information. ▼

LEGAL NOTICES

STATEMENT FILE A-0277471-00

The following person(s) are doing business as: Qeester, 460 Post St., San Francisco, Ca. 94102. This business is conducted by an individual, signed Timothy Blackmore. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/21/04. The statement was filed with the City and County of San Francisco, Ca. on 07/09/04. **JULY 15, 22, 29 AUG. 5, 2004**

STATEMENT FILE A-0277309-00

The following person(s) are doing business as: Shanti, 730 Polk St., San Francisco, Ca. 94109. This business is conducted by a corporation, signed H. Sims. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05/1/04. The statement was filed with the City and County of San Francisco, Ca. on 07/01/04. **JULY 15, 22, 29 AUG. 5, 2004**

STATEMENT FILE A-0277075-00

The following person(s) are doing business as: Freedom-of-Teach, 425 Market St., Suite 2200 San Francisco, Ca. 94105. This business is conducted by a corporation, signed Tareq Mirza. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06/23/04. The statement was filed with the City and County of San Francisco, Ca. on 06/24/04. **JULY 15, 22, 29 AUG. 5, 2004**

STATEMENT FILE A-0277419-00

The following person(s) are doing business as: Durian Newsletter, 1923 35th Avenue San Francisco, Ca. 94116. This business is conducted by an individual, signed Cynthia Y. Lim. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 07/07/04. **JULY 15, 22, 29 AUG. 5, 2004**

STATEMENT FILE A-0277454-00

The following person(s) are doing business as: A&M Snacks, 1228 Gateview Ct. #C San Francisco, Ca. 94130. This business is conducted by a general partnership, signed Antoinette James. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07/08/04. The statement was filed with the City and County of San Francisco, Ca. on 07/08/04. **JULY 15, 22, 29 AUG. 5, 2004**

STATEMENT FILE A-0277385-00

The following person(s) are doing business as: H3, 1221 Harrison St., Suite #6, San Francisco, Ca. 94103. This business is conducted by an individual, signed Mark T. Haynie. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 07/06/04. **JULY 15, 22, 29 AUG. 5, 2004**

STATEMENT FILE A-0277384-00

The following person(s) are doing business as: Banana Best, 554 Commercial St., San Francisco, Ca. 94111. This business is conducted by an individual, signed Vena Shrivetyaranta. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 07/06/04. **JULY 15, 22, 29 AUG. 5, 2004**

STATEMENT FILE A-0276973-00

The following person(s) are doing business as: Grayson Sinclair Bourne Design, 2327 20th Ave. San Francisco, Ca. 94116. This business is conducted by an individual, signed Grayson S. Bourne. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 06-22-04. **JULY 22, 29, AUG. 5, 12, 2004**

STATEMENT FILE A-0277450-00

The following person(s) are doing business as: Wright Way Property Management, 558 Filbert Street, San Francisco, Ca. 94133. This business is conducted by an individual, signed Greg Wright. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07/08/04. The statement was filed with the City and County of San Francisco, Ca. on 07/08/04. **JULY 22, 29, AUG. 5, 12, 2004**

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 04-541450

In the matter of the application of Christeli Anne Bethea Borja for change of name. The application of Christeli Anne Bethea Borja for change of name having been filed in Court, and it appearing from said application that Christeli Anne Bethea Borja has filed an application proposing that his/her name be changed to Joseli B. Mallari. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Department 218 on the ninth day of September at 9:00 am of said day to show cause why the application for change of name should not be granted. **JULY 22, 29, AUG. 5, 12, 2004**

STATEMENT FILE A-0277633-00

The following person(s) are doing business as: Kiki Yo, 605 B Cheney Street, San Francisco, Ca. 94131. This business is conducted by an individual, signed Kirkian C. Taber. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07/15/04. The statement was filed with the City and County of San Francisco, Ca. on 07/15/04. **JULY 22, 29 AUG. 5, 12, 2004**

STATEMENT FILE A-0277614-00

The following person(s) are doing business as: Mark Tetrault Design, 3851 26th Street, San Francisco, Ca. 94131. This business is conducted by an individual, signed Mark Tetrault. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07/02/04. The statement was filed with the City and County of San Francisco, Ca. on 07/15/04. **JULY 22, 29 AUG. 5, 12, 2004**

STATEMENT FILE A-0277683-00

The following person(s) are doing business as: Mobile Health Consultants, 1058 Haight Street, San Francisco, Ca. 94117. This business is conducted by co-partners, signed Jay J. Kerner. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07/16/04. The statement was filed with the City and County of San Francisco, Ca. on 07/16/04. **JULY 22, 29 AUG. 5, 12, 2004**

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 04541465

In the matter of the application of David Adam Lange for change of name. The application of David Adam Lange for change of name having been filed in Court, and it appearing from said application that David Adam Lange has filed an application proposing that his/her name be changed to David Adam Galang. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Department 218 on the sixteenth day of September at 9:00 am of said day to show cause why the application for change of name should not be granted. **JULY 29 AUG. 5, 12, 19, 2004**

STATEMENT FILE A-0277758-00

The following person(s) are doing business as: Songs For All Seasons, 2490 33rd Ave. San Francisco, Ca. 94116. This business is conducted by an individual, signed Hilda C. Schedler. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07/20/04. The statement was filed with the City and County of San Francisco, Ca. on 07/20/04. **JULY 29 AUG. 5, 12, 19, 2004**

STATEMENT FILE A-0278121-00

The following person(s) are doing business as: Cosmopolitan Affair, Consultants, 65 Midcrest Way, San Francisco, Ca. 94127. This business is conducted by a general partnership, signed Shawn Warren Frohmuth. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 8-01-04. The statement was filed with the City and County of San Francisco, Ca. on 8-02-04. **AUG. 5, 12, 19, 26, 2004**

STATEMENT FILE A-0277507-00

The following person(s) are doing business as: 2 Boys Holding Hands, 2261 Market St. #506, San Francisco, Ca. 94114. This business is conducted by an individual, signed James Chan. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 7-09-04. The statement was filed with the City and County of San Francisco, Ca. on 7-09-04. **AUG. 5, 12, 19, 26, 2004**

STATEMENT FILE A-0277742-00

The following person(s) are doing business as: Best of San Francisco Publishing & Printing, 41 Sutter St. #1761, San Francisco, Ca. 94104. This business is conducted by an individual, signed Michelle Maria Rockford-Bolen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 11-09-98. The statement was filed with the City and County of San Francisco, Ca. on 7-20-04. **AUG. 5, 12, 19, 26, 2004**

STATEMENT FILE A-0278031-00

The following person(s) are doing business as: Polk & Clay Liquor, 1700 Polk St., San Francisco, Ca. 94109. This business is conducted by co-partners, signed Han S. Wong. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 7-29-04. The statement was filed with the City and County of San Francisco, Ca. on 7-29-04. **AUG. 5, 12, 19, 26, 2004**



News in brief

◀ page 4

Fuqua, Joe Imbriani, Oscar Macias, and Doug Sebesta are looking for people to serve on a young queer men's work group, an older

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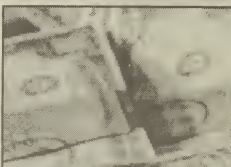
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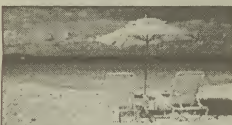
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Class 1684 Associate Auditor: Conducts financial, compliance, and investigative audits, program evaluations and special projects to study, analyze and review policies, management and operations of governmental agencies, vendors, contractors, and other parties that do business with the City and County of San Francisco.

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Class 1805 Associate Performance Auditor: Assists with conducting a variety of performance audits, program evaluations and special projects to study, analyze and review policies, management and operations of governmental agencies, vendors, contractors, and other parties that do business with the City and County of San Francisco.

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STATEMENT OF ABANDONMENT
OF USE OF FICTITIOUS BUSINESS
NAME. FILE NO: A-0274983-00

The following person(s) have abandoned
the use of the fictitious business name
known as: Mi Linda Yucatan

Located at: 401 Valencia St. San Francisco,
Ca. 94103. This business was conducted
by an individual signed Benny Huerta.

The fictitious name referred to above was
filed with the City and County of San
Francisco, Ca. on: 04-01-04.

AUG. 5, 12, 19, 26 2004

STATEMENT OF ABANDONMENT
OF USE OF FICTITIOUS BUSINESS
NAME. FILE NO: A-0268612-00

The following person(s) have abandoned
the use of the fictitious business name
known as: Designer Brand Outlet

Located at: 2141 Mission St. #C San
Francisco, Ca. 94110. This business was
conducted by an individual signed Freshia
Rahimi. The fictitious name referred to
above was filed with the City and County
of San Francisco, Ca. on: 07-23-03.

AUG. 5, 12, 19, 26 2004

NOTICE OF APPLICATION FOR
CHANGE IN OWNERSHIP OF AL-
COHOLIC BEVERAGE LICENSE

To whom it may concern: The Name of the
Applicant(s) is/are Two Smart Guys LLC.

The applicants listed above are applying to
the Department of Alcoholic Beverage
Control at 185 Berry Street, Suite #5600 San
Francisco, Ca. 94107, to sell alcoholic be-
verages at 798 Brannan St. San Francisco,
Ca. 94103. Type of License applied for:
47 - ON-SALE GENERAL

EATING PLACE

AUGUST 5, 2004

IN THE SUPERIOR COURT OF THE
STATE OF CALIFORNIA IN AND
FOR THE COUNTY OF SAN FRAN-
CISCO FILE # CNC 04-541482

In the matter of the application of Eileen
Leone Heyn for change of name. The applica-
tion of Eileen Leone Heyn for change of
name having been filed in Court, and it ap-
pearing from said application that Eileen
Leone Heyn has filed an application

proposing that his/her name be changed to
Amelia Maria Jody Carroll. Now therefore,
it is hereby ordered, that all persons inter-
ested in said matter do appear before this
Court in Department 218 on the Ninth day
of October 5 at 9:00 am of said day to
show cause why the application for change
of name should not be granted.

AUG. 5, 12, 19, 26 2004

STATEMENT FILE A-0278014-00

The following person(s) are doing business
as: Metropolitan Gardens, 1100 26th St.
C-14, San Francisco, Ca. 94107. This
business is conducted by an individual,

signed James A. Maltzberger. The regis-
trant(s) commenced to transact business
under the above listed fictitious business
name or names on 1-04-86. The statement
was filed with the City and County of San
Francisco, Ca. on 7-29-04.

AUG. 5, 12, 19, 26 2004

STATEMENT FILE A-0277933-00

The following person(s) are doing business
as: Mi Linda Yucatan #2, 4042 24th St.,
San Francisco, Ca. 94114. This business is
conducted by an individual, signed Jorge
Gongora. The registrant(s) commenced to
transact business under the above listed
fictitious business name or names on 7-26-
04. The statement was filed with the City
and County of San Francisco, Ca. on 7-26-
04.

AUG. 5, 12, 19, 26 2004

STATEMENT FILE A-0277741-00

The following person(s) are doing business
as: Best of San Francisco Guide/Best of
San Francisco, 41 Sutter St. #1761, San
Francisco, Ca. 94104. This business is con-
ducted by an individual, signed Michelle
Maria Rochford-Boley. The registrant(s)
commenced to transact business under the
above listed fictitious business name or
names on 7-08-1993. The statement was
filed with the City and County of San
Francisco, Ca. on 7-20-04.

AUG. 5, 12, 19, 26 2004

STATEMENT FILE A-0277935-00

The following person(s) are doing business
as: Mi Linda Yucatan #1, 401 Valencia
St., San Francisco, Ca. 94103. This busi-
ness is conducted by an individual, signed
Benny Huerta. The registrant(s) com-
menced to transact business under the
above listed fictitious business name or
names on 7-26-04. The statement was filed
with the City and County of San Francisco,
Ca. on 7-26-04.

AUG. 5, 12, 19, 26 2004

STATEMENT FILE A-0277935-00

The following person(s) are doing business
as: Mi Linda Yucatan #1, 401 Valencia
St., San Francisco, Ca. 94103. This busi-
ness is conducted by an individual, signed
Benny Huerta. The registrant(s) com-
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I pray I don't have a wardrobe malfunction.



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(sighhhhh)

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Summertime movie openings heat up
Zach Braff's 'Garden State,' Maximilian
Schell's 'My Sister Maria' & 'Collateral.'
pages 28, 31

Alameda sizzles
Mister Marcus covers Mr./
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page 38



Rhino makes tracks
New season announced
for Theatre Rhinoceros.
page 29



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 34 • No. 32 • 5 August 2004

de Young and de restless

Coming soon,
an interactive
sculpture in
Golden Gate
Park by Will Shank

The copper-colored reflections bouncing around Golden Gate Park are just one sign of the brilliant things to come when the new de Young Museum finally opens its doors to the public in the autumn of 2005. Expect greatness from the Swiss architectural team of Jacques Herzog and Pierre de Meuron, whose happy charge is to build the first completely new art-museum structure in the Bay Area since the opening of SFMOMA in 1995. (Yes, it will soon have been 10 years since all of that hoopla on Third Street!)

Unlike the 1990s reconstruction projects of the Legion of Honor or Stanford University's Cantor Center, both of which incorporated historic buildings into their glittering new art-centers, the architects of the de Young were presented with the opportunity to create something completely new and fresh after all of the belly-aching about the demolition of the old de Young finally died down. The 1921 structure had been much altered after the removal of its original Spanish Colonial ornamentation in the 1940s and the addition of a functional but unsightly system of buttressing after the Loma Prieta earthquake of 1989. The new building occupies a footprint similar to but smaller than that of the old building, and it also references the historic institution in subtle ways, but it is mostly a breath of fresh air in Golden Gate Park.

After turning away from an initial plan to construct a series of pavilions dedicated to the various collections of the Fine Arts Museums of San Francisco, somewhat like the layout of the sprawling (and confusing) Getty Center in LA, Herzog and de Meuron

page 34 ►

The new de Young Museum, now under construction, is scheduled to open in October 2005.

Architects' rendering of the completed building.



Photos courtesy of Fine Arts Museums of SF

Saving the union with Evan Wolfson

Gay marriage, the new frontier of civil rights by Tim Miller

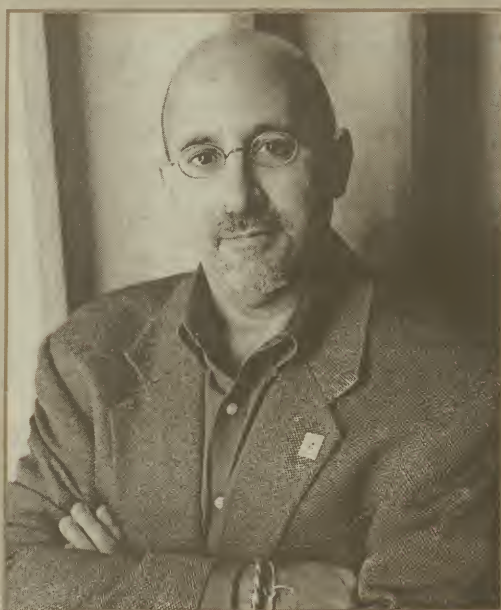
Why Marriage Matters: America, Equality, and Gay People's Right to Marry by Evan Wolfson; Simon & Schuster, \$22

When I think of a true civil rights superhero who ceaselessly battles the homophobic rogues gallery of bigots and bullies, the image that leaps to mind is of attorney and civil rights activist Evan Wolfson. I think of him stepping up to bat to argue the Boy Scouts discrimination case before the US Supreme Court, or to debate DOMA author Bob Barr about marriage equality, or as co-counsel in the landmark Hawaii marriage case *Baehr v. Miike*, which launched the current nationwide debate. Wolfson has been everywhere over the last 20 years fighting the good fight. In 2004, he was named one of the Time 100, *Time* magazine's list of "the 100 most influential people in the world."

Wolfson is the Executive Director of Freedom to Marry, an organization working to win marriage equality nationwide. His new book *Why Marriage Matters: America, Equality, and Gay People's Right to Marry* is a passionate, deftly argued case for the expansion of civil marriage rights to include millions of lesbian and gay Americans. I feel this struggle for our rights keenly because Alistair, my Australian partner of 10 years, and I are denied one of those crucial marriage rights that allow only straight folks to sponsor their partners for immigration.

Wolfson clearly knows that the battle for civil marriage equality is very personal and impacts our well-being in the most painful ways. In this important new book, he never shies away from the human hurt that this injustice creates, but his meticulous plans for how we can make this change happen fill a reader with hope. I talked with Wolf-

page 34 ►



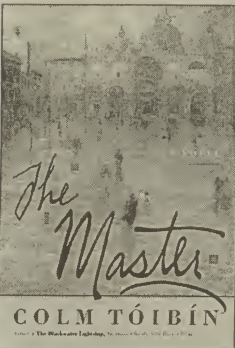
SECOND OF TWO SECTIONS

Coffee break with a master

An interview with author Colm Tóibín

by Roberto Friedman

Irish gay author Colm Tóibín was in San Francisco in June on a reading tour to promote his fifth novel, *The Master* (Scribner, \$25). In it, he imagines and psychologically inhabits the great American novelist Henry James during his "middle years" in the late 1890s. The book is definitely a case of a mature novelist, indeed a master of the form, channeling another great talent.



The subject of James' sexuality has been a focus of scholarship and speculation for some time now. If he was homosexual, it was a sexual identity he never fully claimed or explored. We know he had emotional attachments to younger men in these years; Tóibín allows himself to imagine what these relationships could have been.

I had the honor of an interview with this pre-eminent Irish man of letters while he was in town. Coincidentally, our meeting transpired on Bloomsday, June 16, 2004, a very 100 years to the day on which the father of modernist literature, James Joyce, set his great opus *Ulysses*, the story of the Irish Jew Leopold Bloom and his peripatetic odyssey around Dublin. An Irishman (Tóibín) and a Jew (Yours Truly), we met and talked writers and writing for

an hour in the plush environs of the Grand Cafe in the Hotel Monaco SF. We both downed double espressos chased with Pellegrino water.

Roberto Friedman: It seems that fiction writers are always raiding their own lives for good material. In *The Master*, Henry James finds a blanket which belonged to his brother Wilkie, a casualty of the Civil War, and the smell of it compels him to use it in his fiction.

Colm Tóibín: Yes, the book is about middle age, and about doing that in middle age. You presume that all fiction is made up, but how? You put in actual details: your red-and-yellow pen, what the hotel corridor looks like, what the carpeting is like.

Clearly you read through a stack of James biographies and critical studies before writing *The Master*. The novel considers James' relationship with the sculptor Hendrik Andersen. We follow their meeting and visit to a gravesite in Rome, and then the younger man's visit to Lamb House, James' home in England.

If Henry James was homosexual, it was a sexual identity he never fully claimed or explored. We know he had emotional attachments to younger men.

All those things happened. I have no evidence they went to the graveyard together, but they met in Rome like that, James went to his studio all the time, and he bought the bust by Andersen, which is still in Lamb House. When I visited, there it was in the corner.

How much do you think of Henry James as a repressed homosexual?

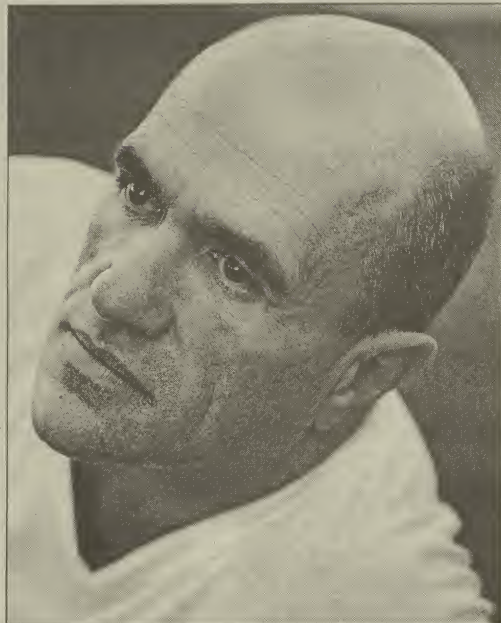
Well, he certainly wasn't heterosexual. Don't give me stuff about some people not being sexual or asexual! When I find I come across that, and I'm 49, when I come across that, I'll let you know! People often say, oh well, he wasn't very sexual. I think he was immensely sexual. An immense sexual energy which wasn't expressed, wasn't used, wasn't cultivated. It was kept in its place. But

you can't do that all your life, and in his 50s, during the time in this fiction, he began to really want a number of young men, without being sure quite what he wanted them for. But he certainly admired them physically and liked them. It's also possible that he never did anything with them,

except see them and write to them, have an erotic, sort of imaginative life with them. It's better than none!

There's a book called *Letters to Younger Men*, and it's really worth looking at. James wrote these letters to four younger men from 1897 to about 1906-07, and

they're very passionate, you know. They're not explicit, but they're certainly very flowery and affectionate. When William Dean Howells, whom he'd known in Boston, saw these things after James' death, he was really shocked by them, and he said this wasn't the way people wrote



BRUCE WEBER

'I hope nothing else ever happens to me, I don't need any more material!'

things in Boston!

It's a book about writing and the writer's life.

Yes, I tried to make that as human as possible, writing as a natural activity rather than a rarefied act.

The death of his young, beloved cousin Minny Temple affected James terribly. Something about her young death reminded me of how we're all affected by AIDS.

I had a friend who died of a brain hemorrhage when I was 30, which made him 34. It was genuinely shocking. You realize: after today, I am an adult. Once you go home from this funeral, everything's changed, it's a line you've drawn. I remember this happened to me, so I gave James that feeling when it happens to him. With Minny dead, it was a new world.

In your novel *The Blackwater Lightship*, which was short-listed for the 1999 Booker Prize, a young man dying of AIDS returns to his family home in the provinces.

I wanted to show the effect of AIDS on a very traditional society, where a boy could just go two hours away, and live his own life in his own world, and could work the two worlds very well. This friend of mine who had AIDS in Ireland, one of the problems was, the big crisis was for the family. This is true especially in rural areas.

I got out of Ireland when I was 20, and I went to Spain and stayed there three years, during the Spanish revolution, the transition period. For me, it was the beginning of sex, but for them it was also the beginning of democracy. I got that mixed up in some way. I thought politics were sex and sex were politics. Also, food and drink and colors, and the whole Mediterranean business. If you come from Ireland, the Mediterranean is astonishing. That sort of marked me in a way, it was a risk I took when I was 20 that no-one else did.

I have all that background, haven't really used very much of it

actually. I hope nothing else ever happens to me, I don't need any more material! Please, God, don't give me any more experiences!

The Story of the Night is one of my all-time favorite novels. Its vision is romantic, poetic, doomed. It shows you had a real understanding of what Argentina was like in the '70s.

A lot of Chileans and Argentines had arrived in Spain in the '70s, because of the dictatorships in their countries. They were part of that floating universe in the center of Barcelona in those years, which I was part of, too.

• Then I went to Argentina, almost by accident, in 1985, when I was in Brazil. I had a friend whose father worked in the oil business. So I spent all my weekends with oil people, sailing. They were very conservative, pro-Reaganite. They were also, like all Americans under certain conditions, very nice to be with: good in groups, good on a boat. But what I was doing during the week was covering the trial in which the junta generals were being charged with crimes against humanity. Weekdays I was doing that, weekends I was seeing them. I was interested in the trial, and in what happened after the trial, the society trying to recover.

If you have to go from the courthouse to the railway station in Buenos Aires, you pass through what's called the *Microcentro*, and the trial went on sometimes until Midnight. After Midnight, in the old Quarter, I cruised a lot and got to know a lot of people. I got to hear a lot of stories. And there was enormous repression, much more so even than in Ireland at that time. There are guys who would never tell anybody they were gay, none of their friends knew and never would know. Some of the things that are in *Story of the Night* are from that.

True fiction

Tóibín has written a play to be performed this month in Dublin ("so it'd better be good"), two short stories towards a series, and he has his next novel in his head,

next page ▶

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BOOKS

Gay liberation is a riot

'Stonewall,' a history of the rebellion

by TaVo Amador

The rebellions outside the Stonewall Inn in New York City in late June 1969 are widely credited with triggering the modern gay and lesbian civil rights movement. "Stonewall" is famous for beginning the extraordinary changes that have occurred in 35 years — by historical standards, not very long. If the symbolic Stonewall is widely known, its history isn't. David Carter, in his superb *Stonewall: The Riots that Sparked the Gay Revolution* (St. Martin's Press, \$24.95), fills that critical, long overdue need.

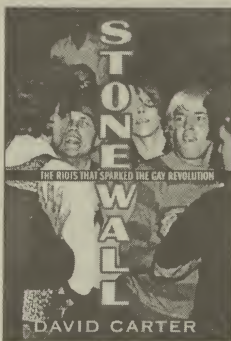
Carter asks the right questions: Why did the riots take place when they did? What was special about Stonewall? Who rioted, and against whom? He also sets the riots within an historical context of a burgeoning gay civil rights movement that had begun nearly two decades earlier with the formation of the Mattachine Society. His research is impeccable and his conclusions impressive.

The Stonewall Inn was located in Manhattan, on Christopher Street, close to Sheridan Square, in the heart of Greenwich Village, then the most famous gay neighborhood in America. Close by were the offices of *The Village Voice*, the era's most important alternative newspaper. Also near was The Lion's Den, the Village's main social center for journalists. The proximity to media would prove crucial.

Although the patrons of the Stonewall Inn crossed class lines, a large number, probably the majority, were marginalized members of the homosexual community: homeless youths, male-to-female transgenders, and transvestites. Stonewall was run by Ed "The Skull" Murphy, a mob member with a criminal record who was himself gay. He used the bar to entrap middle- and upper-class gay men by filling it with hustlers who would blackmail their clients. Organized crime's blackmailing of homosexuals went to the highest levels of society: Carter shows how the self-loathing, severely closeted FBI Chief J. Edgar Hoover was coerced into claiming the Mafia didn't exist because he was being blackmailed about his sexual behavior. Among other things, the Mob had pictures of Hoover in drag.

Dark ages

The police raids began late on



a hot, humid Friday night during a mayoral election campaign, and followed police crackdowns in Queens, another New York City borough. They came during a period of relative liberalization in the city's policy towards gays under Mayor John Lindsay, who differed dramatically from his predecessor, the oppressive Robert Wagner. Nonetheless, it was an age when being caught in a homosexual hangout usually meant loss of a job, isolation from family, arrest, and, in many cases, forced "treatment" to "cure this mental condition."

Carter weaves all these contributing elements into a beautifully written, suspenseful narrative that also meets the toughest tests of academic research. His sources are varied and comprehensive, including participants and eyewitnesses. Significant assertions and conclusions are verified by multiple accounts.

He also puts to rest one myth: that the riots were caused by drag queens mourning Judy Garland's death. Not only had Garland's memorial services concluded days before the rebellion, she wasn't an icon to those participating in the riots, most of whom were very young. To them, she was part of a previous era, one they didn't relate to.

Carter discusses similar riots in San Francisco earlier in the decade, both at Compton's Restaurant — a place also frequented by the same marginalized element in gay society — and at California Hall, when the police raided a drag ball. A key difference is that Stonewall happened in the media capital of the country, and the alternative press was there to report it.

His assertion that the more liberal political climate contributed to the riots is historically

valid. Liberalization contributed to the fall of the Bastille in 1789, an event of little actual but tremendous symbolic importance. And the riots in San Francisco also took place after the city's repressive policies towards gays and lesbians had been liberalized. The lesson is clear: you can't take away what has been given without meeting resistance.

Another lesson is also apparent: Those who rebelled at Stonewall in '69 were fighting to keep the one place that was theirs. By traditional standards, they had little to lose: many were homeless, few had good jobs, some were struggling with gender identity issues. More successful, more closeted, more conservative gay men, like stockbroker Harvey Milk, shunned them and Stonewall. Given the horrendous consequences facing middle- and upper-middle-class men who came out or were outed, such an attitude is understandable. After the riots galvanized the community, the more "respectable" elements of it got onboard and contributed to the work that has, today, resulted in a national discussion of same-sex marriage. Much remains to be done, but we've come a long way, baby. David Carter masterfully shows how we took the first, critical step on the journey. *Stonewall* is a book that everyone interested in civil rights and our community's history should read. ▼

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Out There

◀ previous page

he says. As one of the pre-eminent Irish novelists of his generation, he was in great demand on Bloomsday by journalists of all stripes; he'd just given a radio interview to NPR the morning that we met. But when I asked him if Joyce had been a major influence, he replied, "I read him too late for that. James more than Joyce, Hemingway more than Joyce."

He agreed that fiction-writing involves "a set of tricks. Oddly enough, you can't teach it. You can help people along, by making them concentrate, but if someone can't write, they can't write. You have to really feel the thing before you can write it, and then you

have to write it as well. So it's a mixture of feeling and writing. Some writing can be technically very good, but there's no heart in it, there's no body in it. It's a funny business."

Having returned to San Francisco after a period of some years, he had an interesting perspective on our gay social scene.

"The whole gay life of this city has changed with the Internet, hasn't it? There's a bar I used to go to in the Castro when I was here before, and I remembered: You wandered in, you sat around, and eventually, something happened. I went back on Sunday night, and it was all there, but there was something not happening! The difference was that gay.com had actually stolen the thunder from the place." ▼

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My own private New Jersey

Damaged young adults meet cute in 'Garden State'

by David Lamble

The surest sign we're in good hands in the smart new comedy *Garden State* is the "cute meet" moment when love suddenly finds our hero in the most unlikely of places. Andrew Largeman (writer/director Zach Braff) appears to be alone in a doctor's waiting room leafing through a magazine when he is suddenly accosted by a large homosexual guidedog. The dog (the film's production notes say he's named Ice and responds to the cue, "Who's your bitch?") is cunning, entering the scene attached to a matronly looking woman whom he promptly ditches for the sake of humping Largeman's leg. The scene goes on for a beat or two longer than it would in most films of this sort. I seem to remember the dog having an orgasm, and it's in fact one of the



Andrew Largeman (Zach Braff) revisits his childhood home in N.J.

most erotically engaged moments in this R-rated film.

What the doggy lust moment actually does is set up a conversation between Largeman ("Large" to his old school-buddies) and Sam (Natalie Portman). Large and Sam are products of what Woody Allen used to refer to in his standup days as life's "damaged pet store." He's been depressed almost as long as he's been alive, and her epileptic fits make her uninsurable for most forms of employment. So it figures they'd meet on a doctor's appointment. Sam recognizes Large for his only adult achievement: starring as a mentally retarded football player in a made-for-TV movie. Sam's charm comes through when she casually asks Large, "You're not actually retarded, are you?"

Large and Sam turn out to have their secrets which we won't spoil here, but their primary purpose in this very quirky comedy is to keep each other company while Large revisits his childhood home, much as one might visit a Civil War battlefield. As the film opens, we learn that Large hasn't been home for nine years and refuses even to pick up the phone when his psychiatrist father calls. In a brilliant stroke of casting, Dad is played by British actor Ian Holm, who recapitulates in a minor key his role as the depressed dad in *The Sweet Hereafter*.

Walking wounded

Garden State is a film that, for all its smart and sassy verbal battles, is a very visually-driven journey through a lonely, nerdy boy's grief (his mother's funeral is Large's reason for coming home) and discovery that his old high school buddies are as shell-shocked and wounded as he is

in their own very specific ways. In one scene, Large is lying in bed, unable to answer the phone. The room is all in white, and there's no furniture except the bed and answering machine. It looks like how you imagine a Soviet psychiatric institute might look if they had the design sense of *Queer Eye for the Straight Guy*.

The "message" of *Garden State* has partly to do with the overuse of mood-altering anti-depression drugs, especially if they've been prescribed by your father acting as your shrink.

The film was originally called *Large's Ark*, and is a kind of metaphorical journey through one of America's most culturally maligned states. Large's New Jer-

sey of the mind, only a kissing cousin to the New Jersey of Tony Soprano, does have some rude pit-stops, including a hotel where the help spy on the guests in a style that's a hair short of Norman Bates.

Garden State is so good that it's tempting to chide it for not being even better: for example, Large's relationship with his one-time best friend Mark (another amazing screen role by Peter Sarsgaard). Mark is a 26-year-old gravedigger (and robber) who keeps his inner demons in check through a hodgepodge of petty scrams. These two very different guys who have reigned in their anger through various forms of medication cry out to have a truly cathartic scene.

The movie is a kind of straight boy's answer to *The Broken Heart's Club*, Greg Berlanti's humane exploration of friendship as a life raft for 20something bar guys, which featured Braff as a bottle-blond wounded gymbunny. Braff, as an actor, is the personification of all the cute Jewish boys we've ever wanted to kiss, who, knowing his appeal, smartly plays against it.

In *Hud*, Paul Newman's sexy heel urges his kid brother (Brandon de Wilde) to get all the fun he can out of 17, "because it sure wears out in a hurry." Braff's Large is still looking for his fun at 26 and counting. *Garden State* is the tentative answer to the question of what an American boy would do if he ever did grow up. Opens Friday. ▼

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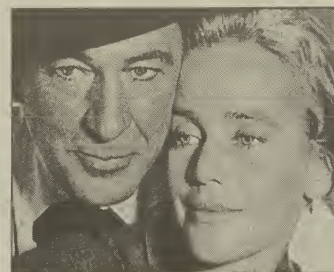
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Schell game

'My Sister Maria' onscreen

by David Lamble



Gary Cooper and Maria Schell played lovers.

In the docudrama *My Sister Maria*, two middle-aged men are seen dragging a television through the snow so that an old lady can get her daily fix. Director Maximilian Schell confronts his older sibling as if he's caught her in an act of self-abuse.

"Maria. Always this television! Are you watching your old movies again? What do you feel when you see them?"

"It all comes back. And I'm inside the scene. Immediately. I was happy then."

In 1985, Maximilian Schell performed an act of cinematic gallantry when he presented a 90-minute interview with the then-reclusive screen idol Marlene Dietrich, acceding to her wish that she not be viewed as a beautiful ruin, but instead be allowed to narrate a collage of her greatest hits.

In her heyday, Maria Schell appears to have been one of those actresses upon whom Dame cinema shines briefly. A pretty, buxom brunette with a winning smile, she was equally at home in kitschy German mountain films as in the work of cutting-edge directors. She was the perfect onscreen ac-

cessory for Marcello Mastroianni, Gary Cooper, and Oskar Werner, as serviceable but forgettable as a Danish modern sofa. In one clip, an insolent blond Werner practically pushes Schell off a piano bench. Even in her most notable roles, there is no one shining moment that says Schell. She won a part in *The Brothers Karamazov* by beating out Marilyn Monroe. The nagging thought persists that Marilyn, even if miscast, would have left behind more interesting wreckage.

So if she wasn't an important star, why are we watching her in her dotage, when she would rather be left alone to watch herself? Brother Max appears to be settling some private scores, with a film that sprawls uncomfortably between docudrama and recreated home movie. Real people in Maria's life appear playing them-

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THEATRE

Fisher king serves up queer fare

Gay and lesbian-oriented series on Theatre Rhino schedule

by Richard Dodds

Theatre Rhinoceros, long billed as the country's oldest continuing gay and lesbian theater, is increasingly invoking the label "queer" to explain its mission. That's the term favored by John Fisher, who became Rhino's artistic director two years ago.

"I think more and more people don't think of themselves as gay or lesbian," Fisher said recently. "They think of themselves as people. Someday the whole country will realize it is queer, and all those divisions will end."

But Fisher's queer theories must momentarily take a backseat to box-office realities. For the first in its 27-year history, Rhino is experimenting with a two-track subscription series that will let theatergoers choose between male- and female-oriented productions. Each mini-season offers seven productions, three of which show up on both series. Of course, subscriptions to the entire 11-show season are also available. (See accompanying sidebar for the full schedule.)

"The idea is to provide a season for those people who call up and say, 'I like your shows for women, but just have no interest in the ones for men,' and vice versa," Fisher said. "It means more shows, which is why we're also producing downstairs in the Studio as well as upstairs."

Marga Gomez will launch the 2004-05 season with her latest one-woman show, *Intimate Details*, opening Aug. 14. The caustically comedic "tell-all" about her adventures and misadventures in love is also the first of the "B" shows, as the female-centric season has been designated.

The first show on the A-list (no chauvinism intended) is Alan Bennett's *Single Spies*, a double-bill of political comedies about espionage, homosexuality, and the

British crown. Opening Sept. 25, it will be the American premiere for the 1988 London hit. "I don't know why nobody has ever done it here before," Fisher said of the play that features real-life figures Guy Burgess and Anthony Blunt.

Not all of the shows on the Rhino season have specific gay or lesbian content, which is another Fisher detour from usual past practice. One example is the classic Kaufman and Hart comedy

The Man Who Came to Dinner, opening in December on both the A and B series. It stars P.A. Cooley as the bombastic radio personality Sheridan Whiteside.

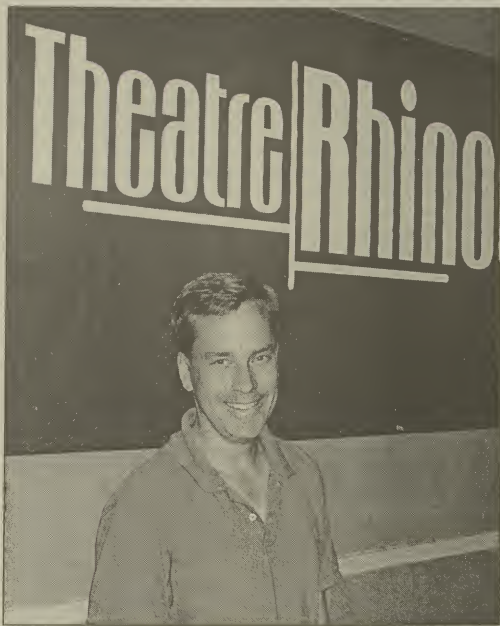
"I think that character is gay," Fisher said. "So this is part of my reclaiming American chestnuts as gay things."

If we just put it on straight with P.A. Cooley, I think it's going to be gay."

In fact, putting it on "straight" was a condition of obtaining the rights to the 1939 play. The licensing firm for *A Streetcar Named Desire* tried to stop an all-female production of that play at Rhino, and it was a factor when Rhino applied for *Man Who Came to Dinner*. "They wanted to know if everybody was going to be in drag," Fisher said. "They said they'd have to contact the playwright or the playwright's widow."

Another non-LGBT show is the premiere of a new play by Fisher. *The Barbecue Murders* is based on an actual incident that shocked Marin County in the 1970s, when two teenagers murdered their parents and barbecued their remains. "It's a play about the mood and the music of the '70s," said the Marin-reared Fisher. "I'm gay, so I guess it's gay in that regard."

That's also the rationale for *Not About Nightingales*, one of the recently recovered Tennessee Williams plays that wasn't staged until 1998. The prison-set drama with a large cast will be staged in the tiny Studio theater. "We



Theatre Rhino artistic director John Fisher, reclaiming American plays.

chased a grant to do it at the Cowell Theatre, which would have been good for us prestige-wise," Fisher said, "but in the Studio, it will be like this little pressure-cooker."

This will be the West Coast premiere of *Not About Nightingales*, a fact that surprises Fisher. So does the "American premiere" designation that *Lilies* gets to carry. This is a new translation of

Michel Marc Bouchard's play, first staged in French in Quebec, that puts a Catholic bishop through a mock trial for a tragic homophobic act from decades before. A co-production with ACT's Conservatory of Fine Arts program, it will be staged at the Zeum Theatre.

Other season entries include Bay Area playwright Terry Baum's *Two Fools*, a play about queer marriage; Nicky Silver's *A Beautiful Child*, an acidic look at familial relationships; *Big Big Love II*, a variety show subtitled *The Fat Bottom Burlesque*; and a play on lesbians themes to be announced.

The season will end with a revival of Fisher's most successful theater piece. *Medea: The Musical*, which had a long run in downtown SF in the 1990s, does have gay content, as well as most other popular sexual permutations.

"I think the season this year is a little more thoughtful than we've had in a while," Fisher said. "I wanted to end it with something intentionally fun."

Fisher was already a Bay Area theatrical entity when he took over as Rhino artistic director. "When I got here, I thought it was, like, falling apart, and I don't feel that way anymore," he said. "I don't know if things are stable, but they're better."

A major goal is to find a new home for Theatre Rhino. For a time, it looked as if Rhino would be a tenant in the new church that

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Backstage

Rhino season ahead

Here is the schedule for Theatre Rhinoceros' 2004-2005 season. Subscription packages for the full 11-show schedule are now on sale. Seven-show mini-series are also available, designated below as gay-oriented "A" shows and lesbian-oriented "B" shows. A pick-your-own four-play series is a third option. Call 861-5079 or go to therhino.org.

B: *Intimate Details*, written and performed by Marga Gomez, Aug. 12-Sept. 5 on the mainstage.

A: *Single Spies* by Alan Bennett, Sept. 23-Oct. 17, on the mainstage.

B: *Two Fools* by Terry Baum, Oct. 28-Nov. 21, on the mainstage.

A & B: *The Barbecue Murders* by John Fisher, Oct. 28-Nov. 2 in the Studio.

A & B: *The Man Who Came to Dinner* by Kaufman and Hart, Dec. 9-Jan. 9, on the mainstage.

A: *Not About Nightingales* by Tennessee Williams, Feb. 17-March 13, in the Studio.

A: *Lilies* by Michel Marc Bouchard, Feb. 26-March 30, at the Zeum Theatre in a co-production with ACT's MFA program.

A: *A Beautiful Child* by Nicky Silver, March 31-April 24, on the mainstage.

B: To be announced, a play with a lesbian theme, April 7-March 1, in the Studio.

B: *Big Big Love II - The Fat Bottom Burlesque*, May 5-22, in the Studio.

A & B: *Medea: The Musical* by John Fisher, May 26-June 19, on the mainstage. ▼

— Richard Dodds

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No limits with Martha Argerich

Piano-playing feats worthy of the Olympics captured on disc

by Tim Pfaff

The world is overrun with truly remarkable pianists, musicians who do things at the keyboard that shouldn't be physically possible, and do them artistically as well. And then there is Martha Argerich. The outworn description of her as a "force of nature," apt as it is, discounts what a supremely natural musician she is. Her playing may make you shiver and shimmy, but there are no onstage shenanigans from this no-nonsense musician, who uses her astounding resources like a competition athlete, wasting not an erg of energy while unleashing a torrent of it.

What sets her apart from other pianists with her technical gifts — your Aimards, Hamelins, Houghs, and, pre-eminently, Pollinis — is the heart she brings to her music-making. Egregiously sexist as that sounds, it hits at the pull she exerts on audiences, the irrefutable emotional rightness of everything she does.

While she's hardly a *mater familias* type, she has, in this astoundingly mature phase of her long career, shown a deepened penchant for gathering other musicians around her and doing her most important work in their midst. Perhaps a more appropriate analogy is the tough girl in the neighborhood, who not only gets to play with the boys but becomes

de facto gang leader purely out of her superior wiles.

Some of the most remarkable ensemble- and chamber-music efforts of the last two decades would not have happened without her. DG's recent CD of Brahms G-Minor Piano Quartet with the gang of four — Argerich plus violinist Gidon Kremer, violist Yuri Bashmet, and cellist Mischa Maisky, all regular concert and recording partners of hers — may be the towering achievement of that enterprise, which is saying a lot.



This, one of Brahms' "big" chamber pieces, is one about which musicians and music-lovers are particularly passionate. Many great pianists (and musicians not normally thought of as pianists, like Leonard Bernstein and James Levine) have joined pared-down string quartets to perform it, and collectors have fanatical allegiances to favorite recordings. They will, I'm guessing, now be reaching for this one

first, however guilty the pleasure.

Stately rites

As the score dictates, this utterly remarkable reading begins with Argerich's simple, stately and perfectly judged piano solo. It simultaneously stabilizes the performance and urges it forward. It's hard not to think that it's her limitless capacity as a musician that lets her partners — all strong-minded men at the top of their fields — have their head and a safe place to come back to as well.

What musicians have long known is what separates the greats from the also-rans is a hard-to-define yet unmistakable when-heard energy in the tone. Argerich's sound, every note of it, has a distinctive ping which alone would allow you to make a blind recognition. It's at its pingiest and most various in the concluding *Rondo alla Zingaresca*. The notes explain that the four spent days deciding just how "gypsy" this movement should be, and the answer they seemed to have arrived at is one with plenty of swing but heightened by chamber-music refinement. Argerich's driving rhythms carry the movement, but what lingers in the memory is the lacy passagework, at incomprehensible speeds, that decorates the movement's central section.

The "filler," sans Bashmet, is a hair-tearingly brilliant account of Schumann's *Fantasiestücke*, Op.

88, that brings superior work from all, but confirms Argerich as the supreme Schumann pianist of the day. So does her critically much-abused new live recording of the Schumann Concerto (EMI), paired with the Beethoven Triple Concerto, captured live in June 2002 at her now-annual festival in Lugano.

There have been plenty of recordings of the Schumann Concerto I've liked and admired, but, honestly, none before that I've loved. At one level, it's Argerich at her most commanding: the opening chords knock you back on your old ideas of how they go, and the first-movement cadenza breathes a kind of fire only she can kindle. But what's moving are the countless small touches — breath-catching rubatos, heart-wrenching refinements of phrasing, melting links between notes and phrases that go beyond legato — that make this the most touching, startling, daring, and mystery-tinged Schumann Concerto in my experience.

The CD opens with a live recording from 2003 of



Beethoven's Triple Concerto, with Argerich, Maisky, and violinist Renaud Capuçon (among the most gifted of her latest brood of protégés) that is, I'll admit, quite simply the first time I've taken the piece seriously. The Orchestra della Svizzera italiana, led by Alexandre Rabinovich (a sometimes duopiano partner of Argerich's) contributes exemplary playing, but the tightly-wound curl of Maisky's entrance promises an uncommon collaboration of virtuosos. They serve up the concerto, newly imagined, with prodigal, unashamed, illuminating virtuosity. ▼

Percussive and propulsive

Christopher Rouse
compositions out on CD

by Jason Victor Serinus

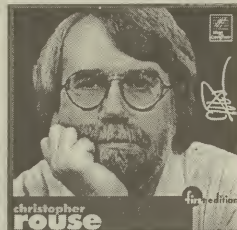
Christopher Rouse has become one of America's most-performed orchestral composers. Born in Baltimore in 1949, Rouse studied with composers George Crumb and Karel Husa, developing skills that eventually won him the 1993 Pulitzer Prize in Music for his Trombone Concerto (1990-91).

A succession of concerti for various instruments followed. These included the Violin Concerto ('91) written for violinist Cho-Liang Lin, and the Guitar Concerto ('99), whose recording by Sharon Isbin won Rouse a Grammy in 2002 for Best Contemporary Composition. Thanks to his long association with conductor Marin Alsop, Rouse's works are regularly performed at Santa Cruz's Cabrillo Music Festival of Contemporary Music.

Rouse's compositional style has gone through successive stages. Works from the 1980s and early '90s shared a melancholic preoccupation with darkness, death, grief, and despair. Subsequent pieces at first suggested that Rouse might have passed through the gloom and become more occupied by the light.

Not quite. At Cabrillo's 2001 West Coast premiere of his *Rapture* (2000), Rouse confessed "man cannot live by dread alone." Acknowledging that the previous five years had found him "looking more to the light than to the abyss," he said *Rapture* would be his "valedictory" exploration of light as he allowed himself to move in other directions.

To say that percussion plays a major part in Rouse's compositions is an understatement. Even Rouse's Violin Concerto is as dominated by percussion as by the sounds of the violin.



A recent First Edition Rouse CD remasters two late-'80s recordings by the Baltimore Symphony Orchestra conducted by David Zinman. Both pieces were originally issued in '89 on a single Nonesuch disc.

Symphony No. 1 ('86) signaled Rouse's intention to return to a time-honored compositional form that had been rejected by the radical serialists of the 20th century. The piece was inspired by and built around a piece of music Rouse composed in '76 while still a student. The symphony depicts a besieged and attacked hero "who is utterly destroyed, but whose destruction brings no such ennoblement to mankind." Rouse likens it to death without transfiguration.

Dream pictures

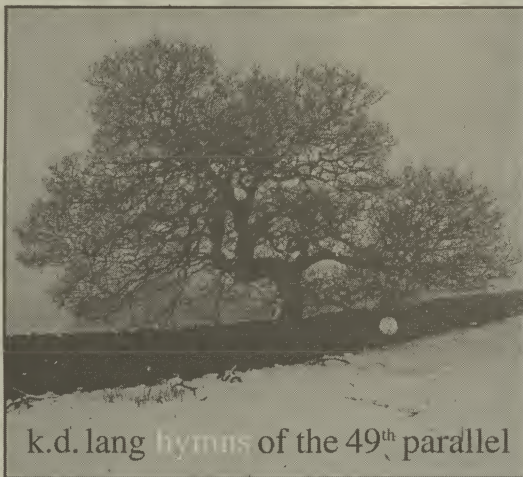
Phantasmata ('81/'85), the CD's other work, consists of three separately composed parts. With

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Cruise control

Michael Mann helms 'Collateral'

by Michael McDonagh

The world is full of temptation. Artists who have reached a certain level of success are always sorely tempted. You've got a hit, the offers flood in, you're courted with cash and asked to change your lifestyle, which means your artistic decisions, too. Who needs an uncompromising director, or an unpredictable star? Aren't Lotus Land's blandishments enough? But rest assured that director Michael Mann, who's disliked and revered for his perfectionism, has stuck to his guns. His star, Tom Cruise, who plays the main character in his stunning new picture, *Collateral*, could probably be lured at the drop of a hat. Mann saw something else.

"There is a power and an authority in Tom that I wanted to see come out in this character," Vincent, who, as the story presents him, is completely amoral. "I off one Angeleno, and you have a hissy fit," Vince tells his cabbie Max (Jamie Foxx), who drives the contract killer on his rounds. He's set to ice five people in a single LA night. It's a deadly funny moment, and it won't be the last.

Mann is the most instinctively visual director around, and his choice of Cruise as a cold-hearted killer couldn't be more perfect. Cruise, after all, has always seemed too pretty to be true. But Mann mines the ambivalence in his prettiness so that he exudes a dangerous, almost fatal beauty, like the film itself.

The City of the Angels has never looked like this, not even in Mann's 1995 masterpiece *Heat*.

His pictures are always hypnotic, but *Collateral* is even more so. Seldom, if ever, has night felt so voluptuous in a color movie, and about 85% of this one was shot on state-of-the-art digital cameras, which heightens the picture's emotional impact to an almost impossibly beautiful degree. A plume of smoke from an oil refinery over Foxx's shoulder. Palms in angled strokes across the screen. The brilliant, rectangular white of a parking garage. The smooth, burnished interior of an office high above downtown.

Mann's cinematographers Dion Beebe and Paul Cameron even make an already handsome cast look even better, from Mark Ruffalo as the undercover narc detective Fanning, to Peter Berg as cop Richard Weidner, to Bruce McGill, a Mann regular, as Fed guy Pedrosa. Then, hang onto your hat, there's Javier Bardem as Felix, who heads the narco-trafficking cartel, who hired Vincent sight unseen, and who interviews his stand-in, Max, in the lower depths of a huge, blue-green bar, surrounded by his fully armed honchos, in a chilling scene done with hardly any cuts. Bardem is a menace alright, but seductively charming, too. As is Cruise, with his pinched voice and tense body language, who's the polar opposite of the amiable Foxx, with his loose body language.

Style council

Though Mann is probably the most thoroughly aesthetic director alive, he's not interested in making his actors, good-looking as they are, function as eye-candy, but as part of the entire expressive design. His images pull you

through his pictures. Style functions as an extension of the story, and augments its mood. Picture and feeling are one, not postmodern commentaries on narrative, ambiguity, or anything else. Mann, for all his reputation as a high-style director, has always considered himself a director of actors. With a talent this big, how could they not shine?

Cruise is utterly believable — you're convinced he's heartless — yet enigmatic and very alone. Foxx does wonders with his character, a nebbish forced into seeing things he'd rather not know. Jada Pinkett Smith, as US Attorney Annie Farrell, brings her dancer's training to her part. She's beautiful and elegant in her carriage, and every inflection in her voice or look makes its point. There are two astonishing set-pieces: one at a chic Korean nightclub called Fever, and a cat-and-mouse chase which has to be seen to be believed. Mann devotees will have a field day catching echoes of his previous TV and film work.

I'm sure Stuart Beattie's original script, which was obviously re-shaped by Mann to convey his concerns, will be pooh-poohed as low on plot. But who in their right mind goes to anything for plot? One doesn't see *Hamlet* for its story, but to try to figure out why he can't make up his mind, and for the beauty of the language. The language Mann speaks is the language of images, which he's



Tom Cruise plays the completely amoral hitman Vincent in *Collateral*.

mastered to an ultra-refined degree. Though some consider him an intellectual director, there's nothing dry in his approach. *Collateral* is a very smart and sexy

picture. It may well be his greatest film, or, dare I say it, a masterpiece. A noir with things on its mind, and with a heart to boot. *Opens Friday.* ▼

Genderfuck pioneer



Filmmaker Craig Highberger's documentary portrait of 20th-century gender outlaw Jackie Curtis, *Superstar in a Housedress*, begins a week-long run at the Castro Theatre on Friday, August 6.

Curtis was a fixture in Andy Warhol's Factory scene, starring in the classic Warhol film *Women in Revolt* with fellow gendermorphs Candy Darling and Holly Woodlawn, and was immortalized in Lou Reed's "Walk on the Wild Side." The film features talking-head remembrances from, among others, Joe Dallesandro, Harvey Fierstein, Taylor Mead, Sylvia Miles, Michael Musto and Ms. Woodlawn; the celebrity narrator is Lily Tomlin.

Jackie Curtis famously said, "I am not a boy, not a girl, I am not gay, not straight, I'm not a drag queen, not a transsexual... I am just me, Jackie." That ought to be enough for all of us. ▼

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Marvelous Maugham

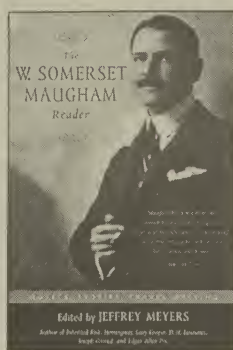
An appreciation of author W. Somerset

by Tavo Amador

Gay author W. Somerset Maugham's (1874-1965) first novel was published while Queen Victoria reigned, yet most of his works are still in print. Two seasons ago, San Francisco's American Conservatory Theater revived his comedy *The Constant Wife* ('27) to splendid reviews and warm appreciation from audiences impressed with its sharp insights into feminist issues. Contemporary critics dismissed him as a prolific author of popular entertainments, refusing to credit him as a master storyteller. That situation is addressed by Jeffrey Meyers' new book, *The W. Somerset Maugham Reader* (Taylor Trade, \$19.95).

Born at the British Embassy in Paris to upper-class parents, he was orphaned at 10 and sent to live with a clergyman uncle. Typical of his class and era, he received an emotionally stunted but academically excellent education, earning a medical degree. At one point, he delivered 63 babies in a three-week period, most born to destitute women. In 1897, he quit medicine for writing and published his first novel, *Liza of Lambeth*, a sympathetic look at London's poor. For the next 65 years, he would author successful plays, novels, short stories, travel articles, and memoirs.

The hero of his finest and most autobiographical novel, *Of Human Bondage* ('15), Philip Carey is a physician afflicted with a clubfoot—symbolic of Maugham's view of his homosexuality. He had affairs with several women and married Syrie Wellcome, who, as Syrie Maugham, became a celebrated interior designer known for her classic Art Deco rooms. Their daughter Liza was born the same year *Bondage* was published, but Maugham and Syrie didn't wed until '17, by which time he had served with the Red Cross in France during the First World War and met longtime lover Gerald Haxton. Maugham was also a secret agent



in Switzerland and St. Petersburg, fleeing as the Kerensky government collapsed and Russia withdrew from the war.

Maugham traveled extensively, and lived in Spain, Italy, China, and the United States at different times. In '26, he purchased the luxurious Villa Mauresque in Cap D'Antibes, France, which became his home. His acrimonious marriage ended in divorce in '27. Haxton died in '44, and in '46 Alan Searle became Maugham's lover. They remained together until the writer's death.

Flair game

Meyers includes a broad range of Maugham's prose, omitting only his plays. It's a rich compendium that is likely to lead new readers to purchase the novels and collected stories, and encourage those familiar with his works to re-read them. The selections highlight Maugham's compassion, psychological insights, and flair for emotional conflict, hidden behind deceptively simple and seductive prose. Meyers provides an insightful and sympathetic introduction and a useful chronology.

Hollywood filmed many of Maugham's works, but unfortunately, only a few are available on DVD. In '28, Gloria Swanson earned a Best Actress Oscar nomination as *Sadie Thompson*, based on his short story "Rain," which he had adapted as a play. (It works

better as drama.) The conflict between the sanctimonious Reverend Davidson and the prostitute is a superior example of Maugham's insight into the power of sexual attraction. In '32, Joan Crawford essayed *Sadie in Rain*, with Walter Huston as Davidson. It failed miserably—contemporary audiences liked Crawford as a rich hooker, not a poor one, and she went to her grave lamenting the film and her performance. Seven decades later, it's a riveting study of hypocrisy and sexual compulsion. (A third version, *Miss Sadie Thompson* ('53), with Rita Hayworth and Jose Ferrer, isn't out in DVD.) In '34, Bette Davis became a star as Mildred Rogers, the vicious cockney waitress tormenting Leslie Howard in the first and best movie taken from *Of Human Bondage*.

Available only in VHS is the '46 version of *The Razor's Edge*, which Maugham helped script, starring Tyrone Power, Gene Tierney, Anne Baxter in an Oscar-winning performance, Clifton Webb as the greatest snob in movie history, and Herbert Marshall as Maugham. The bisexual Edmund Goulding directed the story of a young man seeking the meaning of life in India. It's entertaining if vague about the revealed wisdom, a problem in the bestselling novel as well. The '84 remake, out in DVD, with Bill Murray, isn't nearly as much fun.

With luck, William Wyler's *The Letter* ('40), based on Maugham's short story, and starring Davis in her most brilliant performance, will soon be available in DVD. (Some rental shops have it in VHS, and it's worth hunting down.) Set among British expatriates in Malaysia, it's a stunning study of sexual hypocrisy. Another DVD to await is the '34 film of Maugham's novel *The Painted Veil*, starring Greta Garbo.

Good though these movies are, nothing matches the man's prose. Readers interested in (re)discovering an amazing world should begin with Meyers' superb sampling. ▼

Rouse on CD

◀ page 30

the title derived from physician and occultist Paracelsus' use of the term *phantasmata* to refer to "hallucinations created by thought," the work is hardly a bowl of cherries.

The first part, "The Evestrum of Juan de la Cruz in the Sagrada Familia at 3 a.m.," uses the Paracelsian term *evestrum* to refer to the astral body extending from the physical body. Scored for strings and percussion, the movement represents "a dream, out-of-body, somnambulatory journey through Gaudi's Cathedral of the Sagrada Familia in Barcelona." The feeling is one of suspended, barely perceptible movement.

The second part, "The Infernal Machine for full orchestra," presents a darker hallucinatory image of a sinister, self-sufficient machine eternally in motion for no purpose. Finally, "Bump" is a nightmarish, offbeat conga which



the wicked Rouse fantasized as a kind of Boston Pops performance in hell.

Christopher Rouse: *Der Gerette Alberich, Rapture, Violin Concerto* (Ondine) features the Helsinki Philharmonic Orchestra under Leif Segerstam performing three more recent works. Two were written for the soloists heard on the disc.

The well-recorded program begins with *Der Gerette Alberich* (1997), a Fantasy for Solo Percussion and Orchestra dedicated to the disc's astounding percussion-

ist, Evelyn Glennie. Opening with a theme from Wagner's *Die Götterdämmerung*, the work explores the possibility that distasteful dwarf Alberich continues to exist after the *Ring* cycle ends. Beautiful Wagnerian motifs emerge, only to find themselves tossed, turned, and pulverized by outrageous amounts of heavy metal percussion. In the course of the work, Alberich moves from sympathetic reflection on his tragic life to a rampage with the goal of world domination. Rouse is more than a bit naughty here, slyly winking at us through Glennie's din. It's a trip.

Rouse wrote the two-movement Violin Concerto ('91) for soloist Cho-Liang Lin. The work begins on an eerie note, with a gorgeous interplay between solo violin and strings. At times the music becomes demonic, like a dance of death. As with all of Rouse's work, despite the morbidity and percussion, there is a depth of feeling that makes the concerto quite compelling. ▼

BOOKS

Angst in her pants

by Kevin Davis

Rent Girl by Michelle Tea, illustrated by Laurenn McCubbin; Last Gasp, \$24.95

The most despairing aspect of Michelle Tea's revealing new book *Rent Girl* is that the self-determined, intransigent, giddy woman so adored today chose, at the flummoxed age of 21, to desperately compromise. "I didn't have any power," she writes, letting men she despised fuck her for the excruciating, ill-conceived sake of "feeding my hate like a glutton" and conferring "sex-worker-chic outlaw shine."

She disingenuously denies that sacrificing her autonomy in the oldest profession saps her pride and self-respect. But, in this impressively detailed narrative, unrelenting wrath, gloom, lice and drug-dealing outweigh Tea's customary resilient, effusive spirit. By turns angry, desperate and vibrant, Tea at least employs her caustic wit in romantic allegiance to lovers, and animated solidarity with friends.

Tea plays two call-girl personas at a "reek and swindle" Boston incall — feminist, intellectual collegian Allison ("a donation toward tuition" for the men) and blonde-wigged bimbo Tiffany, who acts mortified when men remark on her shaggy armpits.

She justifies her cavalier misanthropy as revenge for her visual molesting by her peeping-tom stepfather, which was plumbed in her last book, *Chelsea Whistle*.

"I could kill him, sure I could," she conspires regarding one John. "And you start to want their blood, their homes, their self-esteem lying wet in the wastebasket like a shucked condom."

The not-so-reliable narrator's humility and vulnerability shine brightest. Her confession of cruel manners — not just cute, self-effacing peeks at bad attitude, but



candid disclosure of authentic, ugly passions running contrary to her mature self — strengthens her already intimate bond with readers.

She ridicules a regular client after serving as "a captive audience for his deep and worldly knowledge of everything." She pretends to admire his songwriting, but later gathers friends to imitate his voice, "a chorus of mockery," into his answering machine. "I gushed evil," she writes. Her disclosures recall Edmund White's seduction and betrayal of a substitute high school jazz teacher in *A Boy's Own Story*, and exhibit the sensibility of David Wojnarowicz's matter-of-fact hustling diaries.

"The entitlement," Tea steams. "Watch them purchase a female. Their fantasies resembling nightmares." She disparages even the most handsome, kind-hearted patron as a toad or parasite, dismissing a young Israeli soldier's generosity as "the grossest possible phrase: I like to give women pleasure."

She labels a climax awful and writes, "The fucking was beginning to feel good, which then made me feel sick, a roar of shame and rage as full as any orgasm."

Mission aerie

The last chapter cheers up immensely as she has fiery, bruise-inflicting sex with her butch teenage girlfriend in her messy, rat-infested Mission District apartment while working at the thinly-disguised Market Street Books Inc.

("The new *Harry Potter* with a side of porn, *The Hours* and porn.")

They attempt to deal coke from a Marilyn Manson lunchbox at what could only be SoMa's Hole in the Wall Saloon, then switch to selling karmic ecstasy, more "in line with the Buddhist notion of right livelihood."

But, after tripping on X while smoking mint Nat Shermans, eating grape Popsicles in her crimson bedroom, and fronting too many samplers to friends and addicts, their foray into dealing ends unprofitably.

The couple finally attempts "healthy and moral" sex work with an ad granting generous gentlemen the rare privilege of watching "Daisy and Gina" stage a hot show, but concludes with Tea imagining a sneeze-guard sheltering her body from an overzealous viewer and pondering his fiancé feeling "heartbreakingly inadequate."

"Pay us \$250 to not make you come. You will do all the work, and we will ignore you."

Tea again invents made-to-order, punctuation-shunning yet accessible stream-of-consciousness sentence structure, and stirs in her usual dose of clever metaphors throughout: A woman's measurements are "the magic combination that unlocked the safe of men's wallets," Boston accents "bulged and flexed like a muscle," a borrowed slip is "haunted by Eleanor's rack." Lexington Alley's naughty lady of letters wields the kind of perceptive, precise emotional detail that only results from the exhaustive keeping of journals.

Artist Laurenn McCubbin deliberately obscures Tea's identity by drawing from models to portray her and company with a hard-edged use of light and shadow, crossed with minimal bold lines and white space, producing more a glossy, widescreen, illustrated memoir than a storyboard graphic novel. ▼

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Backstage

◀ page 29

was to be built at the corner of Market and 16th streets. "That turned out to be a dead end," he said.

But in the meantime, new theater seats have been recently installed in the center section of the main auditorium. "They're a gift," Fisher said, "from a theatergoer who was tired of sitting in those old seats."

Short scenes

• Rising cabaret star Spencer Day will perform classic American songs and original compositions during a two-week run at

New Conservatory Theatre Center. Part of NCTC's *In Concert* series, *An Evening with Spencer Day* will open Aug. 14. Call 861-8972 or go to nctcs.org.

• Lamplighters, the Bay Area's Gilbert and Sullivan specialists, will open its 52nd season this week with *The Mikado*. The production, with a 21-piece orchestra, will run first at the Dean Leshner Center in Walnut Creek before moving to the Yerba Buena Center later in August. Go to lamplighters.org for more info. ▼

Richard Dodds can be reached at BARstage@aol.com.

Schell

◀ page 28

selves, saying their lines and hitting their marks as faithfully as claymation puppets, but to what effect? Maria says she's an old lady and deserves the right to be waited on and fussed over. Brother Max takes this as a personal affront. It turns out that Maria has a Mike Tyson side, having squandered vast sums on collectibles. At one point, she is threatened with eviction from the family homestead, until Max bails her out by selling his private art collection.

Film historian David Thompson calls Maximilian Schell a notable example of the Viennese

school of cinema, a notch below Wilder, Ophuls or Lang, but perhaps worthy of a film all to himself. Maybe Max is using Maria as a ruse for the film he'd really like to make about a successful Austrian family who fled the Nazis, produced two film actors, and then faded to black. The Schells are a little obscure even to themselves, with portraits of ancestors even Max can't identify. So instead, he gets a 76-year-old woman to crawl through the snow, stages a fake fire at the family cabin, and engages in the kind of forced intimacy we associate with Guantanamo Bay. Whatever she watches on her multiple TV sets, Maria Schell will probably not be watching this movie. *Opens Friday.* ▼

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de Young

◀ Arts cover

came up with the current, cohesive, three-story structure, which still manages to bring the park, one of San Francisco's great treasures, virtually into the art galleries.

The two elements that make the building a completely unique architectural statement are the copper exterior and the abundant use of glass, which allows the park literally to penetrate the interior spaces. Wedges of Golden Gate Park, framed in plate glass, pierce

the building at irregular intervals, always reminding museum visitors of their orientation and their surroundings. "We arranged the building in three parallel bands or fingers," say the architects, "so that the park fills the spaces in-between and reaches all the way into the heart of the new building, where it forms inner courtyards. Nature, trees, plants and water, in various forms, are an integral part of the building."

Even in the galleries that lack natural light because of the sensitivity of the artwork (textiles, watercolors, etc.), the shapes of the "closed" galleries echo those of the more light-filled areas. Elsewhere, there is a compromise between artificial and natural light where Herzog and de Meuron have employed a system of highly-placed clerestory gallery windows, much as they did at their Tate Modern in London.

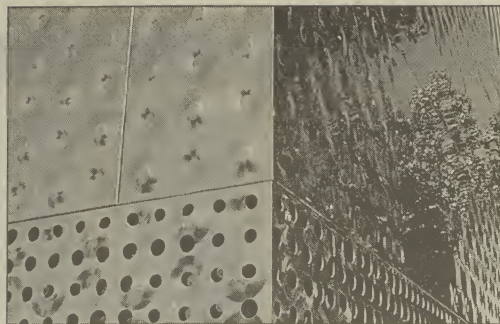
Patina potential

Now what about that copper? It is jarring, at first, to see a copper-colored structure, but the use of the warm material will give the museum an opportunity to age gracefully, acquiring the same sort of patina as a bronze sculpture. Indeed, some of the copper panels have already begun to turn a warm gray-green in unexpected patterns, and the patination will continue to surprise the visitor

(and no doubt the architects!) in unexpected ways as the copper ages and acquires streaks and patterns. A system of perforations, both convex and concave, was purposefully based on an abstraction of a canopy of leaves in the tree-filled park that shelters the museum building.

While not yet clad at the time of this press preview, the twisting tower at the Northeast corner will be copper, too. Devoted to the museum's education functions, the spiraling, 144-foot tower provides stunning views of San Francisco never seen before from a part of the city where most buildings climb to only a few stories. There will be a public observation floor at the top, with free access.

Also free to the public is most of the main floor of the new de Young, where the cafe and shop will be located. The embattled Gottardo Piazzoni murals, once ripped from the walls of the old Public Library (now the New Asian Art Museum) for which they were commissioned, will find



The copper-clad facade will acquire the same sort of patina as bronze.

a new home as a sort of compromise, in a meeting hall, similar to SFMOMA's Wattis Room, on the South side of the main floor.

To the West of the museum, an outdoor sculpture garden will reach out toward the Japanese Tea Garden, which must miss the Asian Art Museum. This outdoor "gallery" may prove to be one of

the most exciting museum spaces. It will include a "skyspace" commissioned by light artist James Turrell.

Mark the de Young's opening date, October 15, 2005, on your calendars! ▼

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Evan Wolfson

◀ Arts cover

son about the extraordinary times we all live in, as marriage equality begins to sweep across America.

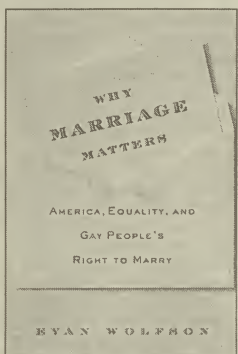
Tim Miller: Evan, I admit it, three years ago, when you proposed a clear time-table for how, in five years, we could attain civil marriage equality, I was skeptical. Yet the last few months, which have brought us the remarkable events in Massachusetts, California and Oregon, have made me eat a delicious meal of Crow au Vin. Where are we right now in that five-year trajectory?

Evan Wolfson: I wrote in 2001 that we could win the right to marry in a first state within five years, and we have already achieved that transformative step forward in Massachusetts, not to mention Canada and the marriages celebrated in San Francisco, Oregon, and elsewhere. This marked a pivotal moment in our civil rights struggle, for it has enabled Americans to experience marriage for same-sex couples as a reality, rather than just scary right-wing rhetoric, and witness for themselves families helped and no one hurt. Our opponents have been terrified of this moment, for they know that once people see that the sky doesn't fall and there is enough marriage and equality to share, the majority will move to accept and ultimately support ending this discriminatory exclusion. That's why they are working so hard to shut the discussion down and tie the hands of all states and all future generations with Constitutional amendments.

We are now entering a patchwork period, part of the classic American pattern of civil rights progress, in which some states move toward equality while others resist or regress. It sorts itself over time, accompanied by dialogue, hearts and minds opening, and generational shift, until a national resolution in favor of inclusion.

Why do same-sex couples need the right to marry?

For the same mix of reasons as non-gay people: emotional and economic, practical and personal, spiritual and social, resonating in law as well as love. Marriage is the gateway to a vast array of protections and responsibilities that matter in life's ordinary ups and downs as well as in times of crisis such as disease, divorce, or death.



Most of these tangible protections — Social Security, parent-child relations, immigration, taxation, the right to pool resources — cannot be replicated even with the best lawyer and gobs of money.

Gay people need the freedom to marry to fulfill the very human dreams many of us have, to say to young people they are fully equal and can aspire to a respected commitment with a loving partner of their choice, and to participate as full and equal citizens. Not least, talking about marriage and gay couples helps non-gay people see us as fully human, fully equal, and thus most powerfully brings gains beyond marriage.

When the powers-that-be oppose recognizing the humanity of our relationships — most shamefully, George Bush, who wants to amend the US Constitution to permanently deny lesbian and gay couples their rights — they often drag out the old bromide about "preserving traditional marriage." Hasn't marriage been in constant flux throughout American history?

Absolutely. Previous chapters in American history have seen race discrimination in marriage (ended only in 1967), laws making wives legally inferior to husbands (changed as late as the '70s and '80s), and resistance to allowing people to end failed or abusive marriages through divorce (fought over in the '40s and '50s). In each of these struggles, opponents of equality claimed that the proposed change was "against the definition of marriage" and "against God's will." Many of the same claims are made today by the same kind of opponents, now seeking to prevent loving same-sex couples from taking on the legal commitment of marriage. Fortunately, our country rejected their "sky is falling" claims and

made marriage a more inclusive commitment of equals. As the Massachusetts court and others have made clear, government simply has no good reason for continuing to deny same-sex couples marriage licenses.

What is going to happen as those couples with legal marriage licenses from Massachusetts begin to move to other parts of the country and expect to have their families be recognized? Is all hell going to break loose?

It's not a question of marriage licenses; it's a matter of couples who are legally married doing what American married couples always do: dealing with businesses and doctors, loading their kids in their minivan without having to play "now you're married, now you're not" depending on whether they happened to cross a state line.

For a period of time, there will be a patchwork. Some states will honor the marriages between gay couples because it makes no sense to sunder them and is wrong to treat one group of Americans' marriages differently from all others. Equally predictably, other states, the resisters, will succumb to the right-wing crusade to reinforce their existing anti-gay laws.

The anti-gay campaign formally underway since '96 will continue its drive to make America a "house divided" in pursuit of these groups' own agenda. Employers, businesses, officials and courts will grapple with the new reality of married couples, and some will find themselves constrained by discriminatory laws to deny these families, while others will find a way to do the right thing. The Federal government, because of the so-called "Defense of Marriage Act," will, for a time, discriminate. There will be litigation, though for every case in court, there will be thousands of other day-to-day moments in which gay married couples and their kids encounter a mix of respect, discrimination, and uncertainty from institutions and neighbors.

Some of the discrimination and refusal to honor the marriages will be ugly, painful, and injurious; people will lose their jobs, face deportation, be denied health coverage. But, faced with real, live, and legally married couples and their kids, more people, even recalcitrant states, and eventually the Federal government will over time tend toward honoring these marriages. The law will change as the reality that ending marriage

BOOKS

Tears of a clown

by Glen Helfand

I, Fatty by Jerry Stahl; Bloomsbury, \$23.95

Roscoe "Fatty" Arbuckle is a movie legend, but he's one for his scandalous biography more than for the slapstick silent movies that made him the first actor/director to make a million bucks. His rise-and-fall story is acidly told in Kenneth Anger's *Hollywood Babylon*, which is illustrated by a police photograph of the trashed St. Francis Hotel room where Arbuckle was accused of the rape and murder of an aspiring actress named Virginia Rappe. The black-and-white image of a torn mattress and liquor-cabinet debris (right here in SF) is the prototype for rock-star behavior in deluxe accommodations. Arbuckle, who was acquitted of the crime after three trials, was not only a salary pioneer, he was also the first star to be blacklisted, a media scapegoat with dark secrets.

Jerry Stahl, you might remem-

ber, is the former sitcom writer who recounted his heroin addiction in his brash memoir *Permanent Midnight*, adapted into a Ben Stiller picture. In his entertaining and surprisingly poignant new book *I, Fatty*, the writer dishes out Arbuckle's true-life tale as a fictionalized autobiography, one recorded by the actor's Japanese butler, who also attended to the actor's heroin habit.

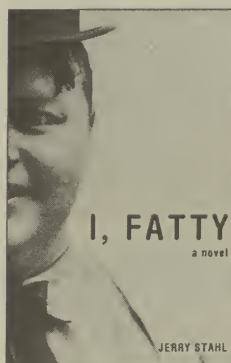
The postmodern tropes and ironies abound. In a short introduction, Stahl writes about being busted for drugs on Arbuckle's former front lawn (his house having since become a church), and while it's difficult to know if this anecdote is true, it serves as a fitting framing device that keeps Stahl's contemporary, lived-on-the-edge persona only a couple of layers beneath the surface of this silent-film-era narrative.

Embellishing biographical facts and incidents in Arbuckle's careening roller-coaster-ride of a life (a substantial bibliography is included), Stahl weaves an utterly believable yarn that has as much

to do with Hollywood history as current attitudes about family dysfunction, self-loathing, substance abuse, weight phobia, performance anxiety and media manipulation. We know from the get-go that this is a tragedy, but the book is a compulsively readable mixture of movie lore and complex psychological themes, punctuated by laugh-out-loud punchlines. Stahl's scriptwriting background serves him well as he channels a snappy style of early-20th-century America *patois*. "If a swami walked up to me and said I'd been a tight girdle in a past life, and that's why women in this one kept making me miserable, I would not have called him crazy." Or, "Two words sum up what you don't know about jail until you get there: unventilated flatulence."

Big debut

The book starts off salty, with a reference to his mother's vagina. It seems Roscoe Arbuckle was born big, and his abusive father — who called his young son "pig boy," among other terms of en-



dearment — blamed the kid for the death of his sickly wife. Frequently drunk Dad ruthlessly berated Fatty, administering humiliations that left the boy plagued with lifelong impotence, weight problems and a penchant for painkillers. His comic success came from capitalizing on his weaknesses, namely his girth. Encountering the word "fatty" itself (and a catalog of obesity appellations) reads like a slur that ever-shamed the actor. Fatty is also a word that makes this an interesting choice to read at the gym.

Arbuckle's happy accidents in the entertainment industry, events that almost compensate for his childhood traumas, tap into American dreams of meteoric success, and the frontier spirit of early Hollywood. The ingredients give the novel an easy flow. Arbuckle has moments in vaudeville, the 1906 San Francisco earthquake, singing tours and an ill-fated role in an all-Caucasian production of *The Mikado* that, bizarrely, toured Asia.

In the early days of cinema, serious actors pooh-poohed working in movies, and here we see why. Gruff silent-film producer Mack Sennett, for example, is a penny-pincher with breath reeking of raw onions and whiskey. He

takes meetings while in the bath, with no shame in wiggling his penis in front of others — a motion that here is borrowed for Charlie Chaplin's twirling-cane routine. And the extracurricular activities weren't exactly classy. Since Arbuckle's career was seriously undone by the bruised genitals of Virginia Rappe, there are copious reference to private parts in these pages. The infamous party scene is treated as the worst kind of girls- and guys-gone-wild scenario, one that plays convincingly.

One of the book's most satisfying ingredients is the way Stahl creates contemporary parallels to Arbuckle's plight — being served up as a scapegoat for a country's collective discomforts. Martha Stewart, Michael Jackson, and even Linda Ronstadt's recent exaltation of another large man, Michael Moore, all come to mind. This story takes place before the Great Depression, when financial chicanery and extreme religious moralizing spread through the land. The yellow journalism of the Hearst papers doesn't seem so far away from Fox News' ratings emphasis. "I always pictured Hearst's stringers panting when they typed," Arbuckle admits. After his third trial, and complete acquittal, the actor retreats to Europe, where he's greeted like a hero; and his movies continue to be shown in France, even as they're pulled from US theaters.

Arbuckle's soul-denting career nosedive is no doubt a sob story, but Stahl's book ends on a resigned note. "There is no deodorant for desperation," Fatty utters as he ponders his chances at a post-trial comeback. He endures his fate with existential stoicism and the needle. As Stahl tells it, the story tackles topics as large and pertinent as Arbuckle himself, and gets us to laugh until we cry. ▼

Destructive obsession

Classic 'Death in Venice' is out on DVD

by Tavo Amador

Thomas Mann reportedly based his 1913 homoerotic novella *Death in Venice* on an incident involving Gustav Mahler. The story's protagonist Gustav von Aschenbach, however, is a famous writer. Luchino Visconti's '71 film, now available in DVD, made him a composer and used Mahler's third and fifth symphonies for much of the soundtrack.

A tired, nervous Aschenbach (Dirk Bogarde) arrives in Venice alone, on a steamer. On disembarking, a grotesquely made-up man babbles a fawning yet disturbing welcome. En route to the deluxe Grand Hotel des Bains on the Lido, Aschenbach encounters a menacing gondolier. Upon arrival, however, he's warmly greeted and given the best room in the hotel. That evening, dressed in formal clothes, he sits in the crowded lobby, waiting for dinner to be announced. His attention is caught by a Polish family, traveling with a governess. Two girls and two boys, the older of whom is wearing a sailor's uniform. This youth, named Tadzio (Bjorn Adresen), is breathtakingly beautiful but androgynous-looking.

Aschenbach is fascinated by the boy's classical loveliness. When his mother (the elegant, exquisite Silvana Mangano) arrives, Tadzio kisses her hand. As the family walks into the dining room, the boy makes eye contact with Aschenbach. Shortly thereafter, Aschenbach decides to return home to Munich, but his trunk is misrouted, and he refuses to leave without it.

For the next several days, the composer observes the family and especially Tadzio. He sees them on the beach, in the dining room, in the lobby, in the elevator. He follows as their governess guides them through the twisting Venetian streets. He becomes obsessed with the boy, who frequently stares back. Once, he smiles seductively and Aschenbach says to

himself, "You must never smile like that... You must never smile like that at anyone... I love you." That evening, he sees an ethereal, candlelit Tadzio at church.

Flashbacks reveal that Aschenbach is married to a warm woman (Marissa Berenson), that they have a daughter, and that he distrusts feelings. "You cannot reach the spirit through the senses." We also discover the personal tragedy and professional failure that have brought him to Venice to restore his health.

Dye job

Aschenbach fears a pestilence is striking Venice. He asks a

banker, who warns that cholera is sweeping the city, but that officials refuse to say anything, concerned about ruining the summer tourist business. He urges Aschenbach to flee. The composer fantasizes about warning Tadzio's mother and about touching the boy's hair. But he does neither — if they leave, he will be without his living incarnation of beauty. Seeking youth himself, Aschenbach visits a hairdresser, who dyes his hair black, rouges his lips, and covers his face with white make-up, recalling the stranger who greeted him on arrival.

While following the family, he grows weak and collapses in a dingy square, but gets back to the hotel. Then, one morning, he sees piles of luggage in the lobby. He learns that the family is leaving after lunch. He rushes to the beach and finds Tadzio roughhousing with an older, more masculine boy, who earlier had kissed him on the cheek. But now Tadzio seems upset. Is it because he will be departing?

Ill, Aschenbach nonetheless sits in his beach chair, gazing at Tadzio, who, aware he's being watched, walks into the water and poses like the Apollo Belvedere. Fever and heat overcome Aschenbach. The dye drools down his

face. The mascara smears. He looks at Tadzio, framed in sunlight, and dies.

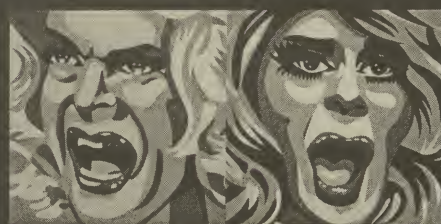
Because the viewer sees everything through Aschenbach's eyes, Visconti uses very little dialogue. Bits of conversation are overheard, but not understood. When the mother speaks to Tadzio, the audience doesn't know what she's saying. This effectively conveys Aschenbach's outsider status and gets viewers to identify with him.

Bogarde's performance is moving. He touchingly captures the fussy vanity of a middle-aged man. He asserts his dignity, only to succumb to a passion he doesn't understand.

His obsession drives him towards tragedy. Visconti implies that it's not Aschenbach's feelings that destroy him, it's his failure to manage them. His feelings for Tadzio have been pleasurable, noble. Danger strikes when the emotions lurch out of control. He has long denied their importance, and suddenly they have taken over his life.

Adresen's Tadzio knows the impact he's having on Aschenbach and hints at a desire for intimacy. His androgyny, however, suggests a nonsexual relationship, an idealized love. Visconti omits an intriguing detail: in the novella, Tadzio's teeth are jagged, bluish, unattractive, making Aschenbach conclude the boy has poor health and will die young, a pleasing thought — his beauty won't fade. Do the bad teeth symbolize the danger Tadzio poses for Aschenbach? In the film, nothing mars Tadzio's beauty.

The movie is magnificently photographed and costumed. Mangano looks like a living John Singer Sargent portrait. Visconti memorably captures the grace of Edwardian Europe on the eve of World War I. Like Mahler's music, the film builds slowly, seductively, reaching a harrowing climax that haunts the viewer for days afterwards. ▼



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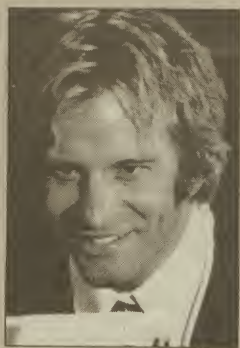
OUT & ABOUT

Calendar by Jim Provenzano

Conventional wisdom

Revved up by the upcoming elections? How are your polls? Looking forward to making change? Fallen in love with "Mom" Theresa yet? Wondering if the latest terror alert isn't just a well-timed GOP upstaging of Democratic poll surges? Trying to ignore the refrain of that Who song, "Meet the new boss, same as the old boss?" Local events offer a diverse array of means to turning the political into the personal. Here are a few options to inspire change and artistic action.

Take a Stand: Fight racism, rob a bank. Join the director and star of *Stander*, a unique hit at this year's Sundance Film Festival. **Thomas Jane** (*The Punisher*) stars as André Stander, a South African homicide captain in the 1980s who suffers a crisis of conscience for his involvement in apartheid. He then becomes a notorious bank robber and also something of a cult hero. Driven by Jane's charismatic performance (Who could forget his on-screen lip locks with previous costars Antonio Banderas and Vincent D'Onofrio?), *Stander* is an entertaining caper movie with moral fiber. Director Bronwen Hughes and star Thomas Jane will be at the screening. \$10 (\$8 Members) 7:30pm. Rafael Film Center 1118 Fourth St., San Rafael. 415-454-1222. Info: www.cafilm.org, www.standerfilm.com



Thomas Jane, post-punisher, fights apartheid as Stander.

Rock the Vote: Right-wing commentators had to resort to popping balloons to critique the Democratic National Convention. What more could have happened to rile the GOP (and perhaps even some Democrats)? Author **Dick Morris**, a campaign advisor for political leaders as diverse as Bill Clinton and Trent Lott, will discuss his book *Rewriting History*, and the sides of **Hillary Rodham Clinton** which he says are "never on display," and talk about the possibility of her having run on the vice presidential ticket in 2004. Tues. Aug. 10. Wine & Cheese Reception at 5:30pm. 6:00 p.m., Program and book signing. The Commonwealth Club, 595 Market St., 2nd floor. \$12 for Members, \$18 for Guests. 415-597-6705.

Obey, Can you See: Guerrilla art can inspire even the most cynical viewer in our Orwellian times. For 14 years now, **Shepard Fairey** has been wheatpasting cities around the world with his street campaign: "**OBEY GIANT**." Armed with only a printer and a small wall of cash, Shepard has managed to elevate and bring this campaign into the homes, museums and marketplace of America.

In his solo show "Supply & Demand" with an opening reception Saturday, Aug. 7, Shepard will unveil a collection of original paintings and a large 16x20 ft wall installation on display as well as many of his popular prints. This series of work shows the evolution of his street campaign, which examines social indifference, free speech, propaganda, consumerism, greed, power, control and defiance.

Shepard says the driving philosophy behind "OBEY GIANT" is to "question everything" but keep a sense of humor while doing it. Watching the ludicrous slant of such media outlets as Fox News, how can one not laugh? Saturday Aug. 7, from 7-11pm. The Shooting Gallery, 839 Larkin St. 415-931-8035. www.obeygiant.com/

State of the Nation: If you don't make political art, buy some. Intersection for the Arts' summer auction and biggest fundraiser of the year features the work of over 50 Bay Area and national artists (Kim Abeles, Brad K. Alder, Katherine Aoki, Mike Arcega, Conrad Atkinson; that's just the A's!) all responding to our strange times. Support San Francisco's oldest alternative arts space and take home work by some of the Bay Area's best known artists. Gallery Hours: Tue. - Sat., 12 noon to 5pm. thru Aug. 20. (Auction & Reception: Fri. Aug. 20, at 7pm \$5-15 Sliding Scale). www.theintersection.org/

Unleash the Queen: Oh, politics! Are your eyes glazing over? Then get a wig to match at "Looking Good, Feeling Fab Too!" a marathon Wig Party and benefit, this Saturday at the Metro Bar.

The Sisters will offer dozens of wannabe novice drag queens their moment on the stage (okay, a tiny one). Proceeds benefit Breast Cancer Action & American Cancer Society's Look Good Feel Better programs, which offer makeovers for hospitalized folks, particularly make-up and wigs for chemotherapy patients. Enjoy food and a special pink drink made just for the party. Prizes will be doled out for Best Wigs with guest emcees, dozens of performances with a different show every hour. \$5-\$20. Saturday, August 7th, 2004, 4p.m.-2a.m. Metro City Bar & Tapeo restaurant, 3600 16th St @ Market & Noe. For more info, visit www.thinkbeforeyoupink.org, www.bcac-tion.org, and www.TheSisters.org.



Internationally-renowned DJ/remixer McSleazy flies in from Glasgow, Scotland to do a guest DJ set at the Bootie One-Year Anniversary Mash Bash. See Saturday.

Eri

Amy Tan's Immortal Heart @ Magic Theatre

Word for Word presents *Immortal Heart* by author Amy Tan. The story reveals a hidden world circumscribed by the powers of family and destiny, and the strict tenets of women's roles in rural China in the 1900s, in a realm circumscribed by family ties, ghosts, mystery, duty and love. \$27 (\$2 student/senior discount). Wed. is pay-what-you-can. 8:30pm Wed-Sat & Tue; 3pm Sun. Thru Aug. 8. Magic Theatre, Southside, Bldg. D., Fort Mason. Tix/info: 415-437-6775; www.zspace.org

Breakfast with Scot @ NCTC

When a gay couple inherit a child who's got his preteen gaydar already set at full blast, his befuddled new parents learn more about themselves in his heartwarming new comedy. Previews begin this week for the commissioned play adapted by the acclaimed novel's author, Michael Downing. Directed by NCTC Artistic Director Ed Decker. \$20 for previews, \$26-32 afterward. Fri. & Sat. (8pm); Sun. matinee (3pm). Thru Sept. 12. New Conservatory Theatre Center, 25 Van Ness Ave. (near Market). Tix/info: 415-861-8972; www.nctcscf.org

Dark Matter @ Jon Sims Center

JSC/Alchemy Emerging Playwrights at the Jon Sims Center for the Arts (JSC) presents author Pete Caslavsky in playwright Harry C. Cronin's *Dark Matter*. Directed by Alan S. Quismorio. *Dark Matter* tackles the controversies that have in recent years catapulted the Roman Catholic faith into public and media scrutiny. \$15-\$20 sliding. Fri. & Sat. at 8pm; Sun. at 6:30pm. Thru Aug. 8. JSC, 1519 Mission St. (btwn 11th & S. Van Ness). Tix/info: 415-554-0402; www.jonsimsctr.org

Hot & Healthy Summer Sex Workshop @ AIDS Health Project

Want good sex? Get tips on healthier behavior, negotiating and setting boundaries, and letting go of misguided ideas about sexuality for gay and bisexual men, regardless of HIV status. Free. 6:30pm - 9:30pm. AHP Services Center, 1930 Market St. Register at: 415-476-6448, ext. 1; www.ucsf-ahp.org

Lesbian/Gay Contra Dance @ Women's Bldg.

Queer as folk music? You betcha. Get dancing in an accessible barn dance style party. No experience or fancy attire required. Caller

Mavis McGaugh will lead simple folk dances set to a variety of English, Celtic and Quebecois traditional music. \$10 (or pay what you can). 7:30-10:30pm. The Women's Building, 3543 18th St. (bet. Guerrero & Valencia). Info: www.lcid.org/s/

Mary Armentrout @ 848 Community Space

Local dance-theater rule-breaker Mary Armentrout presents "Solo Musings on Complicated Topics in a Surreal World," an evening of new and recent solo works. Her choreography consists of small fragments of text and movement that are distilled, distorted, polished, and deconstructed to reveal layers of ambiguity, pathos, and absurdity. \$10-\$15 sliding (NO-TAFLOF). 8:30pm. Thru Sat. 848 Divisadero (at McAllister). Tix: 510-845-8604. www.848.com

Seth Montfort @ Victorian Englander House

Pianist extraordinaire and sexy showman plays unusually spooky works, collectively titled "Carnival Processions & Revolutionary Dirges" (at 9pm), "Incantations & Seances" (at 10pm), and "Wild Rides and Death Masks" (at 11pm). Also Sat. \$5. 807 Franklin St. (bet. Turk & Eddy).

Superstar in a Housedress @ Castro Theatre

Jackie Curtis, one of the hilarious yet empowering stars of the Warhol film *Women in Revolt*, is memorialized in this endearing film by Craig Highberger. Narrated by Lily Tomlin, with interviews of Harvey Fierstein, Joe Dallesandro, Michael Musto and Sylvia Miles. \$9. Daily: 2:00, 4:30, 7:00, 9:20. Thru Aug. 12. 429



Marga Gomez shares Intimate Details. See Thursday.

Castro St. 415-621-6120. Info: www.thecastrotheatre.com

Şat

Aloha Festival @ Presidio Parade Grounds

Celebrate Pacific Islander and Polynesian food, dance, music, art—and even canoe racing—at the two-day 10th annual Aloha Festival. Enjoy live music and dance performed by over two dozen groups on two stages. Demonstrations of ukulele making, chanting, crafts, root for your favorite team in the Alcatraz challenge Outrigger Canoe Race (Sat. morning). Free (except food and beverage sales). \$5 all-day parking passes available. 10am-5pm. Presidio Parade Grounds, (Lincoln Blvd. & Graham St.). 415-281-0221 Info: www.pica-org.org

Bootie One-Year Anniversary Bash @ Studio Z

Mash-ups, the latest sensation in bootleg DJ mixes, celebrates its one-year anniversary with a cavalcade of DJs and performances, including a special guest set from U.K. bootlegger McSleazy, and a live set by Smash-Up Derby, the world's only mash-up rock band, fronted by DJ Adrian, formerly of Blue Period. DJs include Live105's Party Ben, the Mysterious D, Radio Quita, and Dada. Performances by Bea Dazzler, Jordan L'Moore, Steven Satyricon, Patty O'Furniture. \$10 admission includes a free CD. 314 11th St. at Folsom. Info: www.bootiesf.com

Best of Bad Hemingway @ SF North Beach Public Library

Join library users and the Sit-Down Readers' Theatre in reading selections from the international imitation Hemingway Competition. How's this? "He ran through my heart like a bull in Pamplona; aimless, angry, confused, leaving a bloody trail of confusion, and some sad tourist's camera dangling from his horn." Raymond Chandler, F. Scott Fitzgerald and other authors get skewered, too. Free. 2pm. North Beach Branch Library, 2000 Mason St. (at Columbus). Info: www.csfl.org

Caucasian Chalk Circle @ John Hinkel Park, Berkeley

Shotgun Players present their annual summer extravaganza: Bertolt Brecht's *The Caucasian Chalk Circle*, directed by Cliff Mayotte, written at the close of WWII and set in the Caucasus Mtns. of Georgia. Politically savvy, wickedly humorous and filled with music, *Caucasian Chalk Circle* retells the tale of King Solomon as a child claimed by and fought over by two mothers. But this chalk circle is metaphorically drawn around a society misdirected in its priorities. 4pm Sat. & Sun. thru Aug. 29. John Hinkel Park, Berkeley. Info: www.shotgunplayers.org

Flesh & Spirit @ Energy Body Center

Enjoy an evening of art, music, wine, desserts and nibbly hors d'oeuvres in a fundraiser for *Flesh & Spirit* Community, featuring works by Jeffery Larsen, Michael Hackett, Winfield Coleman and others. \$20 donation. 7pm - 10pm. 981 Haight St. 415-552-



Canoe races at the Aloha Festival. See Saturday.

Gordon Shepard's "Sideshow," part of *Don't Call Me Retard*. See Wednesday.

7417;
www.fleshandspirit.org/art.html

Gay & Lesbian Sierrans' Muni to Muni Coastal Hike

See the city from sea to bay along a five-hour hike that starts at the western end of the N-Judah line at Ocean Beach. Hike eight miles around the peninsula to see the Suto Baths ruins, Sea Cliff, under the Golden Gate Bridge, and on to Ghirardelli Square. Optional dinner in North Beach or Chinatown afterwards. Meet at 10:30am at the west end of the N-Judah line. Info: Jessie (510) 261-5303, ortizjessie@yahoo.com; www.gishikes.org

Jennifer Spector @ Lexington Club

Phoenix-based singer-songwriter with a folk-Americana style performs in a relaxed club setting. Free. 5-7pm. 3464 19th St. 415-863-2052. www.jenniferspector.com

Kielbasia @ Martuni's

She plays the accordion with all the subtlety of a sledgehammer and all the charm of your favorite aunt. The classy bar with more flavors than Double Rainbow - of vodka, that is - becomes a raucous beer hall under her raucous drag singalong stylings. \$10 includes one cocktail. 4pm. 4 Valencia St. at Market. 415-241 0205. www.kielbasia.com

Kotoja & Ricardo Scales @ Yerba Buena Gardens

Enjoy a free concert featuring Ken Okulolo and his acclaimed Afrobeat group, plus Ricardo Scales, whose jazz blended styles defy simple categorization. Part of the AfroSolo Arts Festival XI. Free. 1-4pm, in the park outdoor stage, 701 Mission St. www.afrosolo.org

Marin Pride Party @ Yerba Buena Gardens

Celebrate life, love and commitment. Dance to the talents of DJ Nica. Enjoy some light hors d'oeuvres and meet other GLBT folks and their friends. \$10 suggested donation. 8pm - midnight. No host bar. Four Points Sheraton, Sallons C, D & E, 1010 Northgate Drive, San Rafael. 415-457-2487 ext. 119 or e-mail: marinlife2002@yahoo.com.

So In Love: The Songs of Cole Porter @ NCTC

Meg Mackay & Billy Philadelphia perform *So In Love: The Songs of Cole Porter*, one of America's best-loved, most-sophisticated songwriters. The duo of Mackay and Philadelphia make waves with such enduring hits as *Night and Day*, *Just One of Those Things*, *Begin the Beguine*, *Let's Do It (Let's Fall In Love)* and the title song from the 1948 Broadway show (and 1953 movie) *Kiss Me*, Kate. \$25 Fri. & Sat. (8pm); \$20 Sun. matinee (3pm). Thru Aug. 8. New Conservatory Theatre Center, 25 Van Ness Ave. (near Market). Tix/info: 415-861-8972; www.nctcsf.org

Thrive @ LGBT Center

Join a group of gay HIV+ guys breaking the isolation of HIV and not only surviving the disease, but thriving in spite of it. Donation suggested. 1-3 pm, 1800 Market (at Octavia). First Floor Room: Q13.

Tina's Cafe @ Magnet SF

Engage in a social event and show for queer men who are talking about, thinking about or tackling crystal use. Refreshments and entertainment will be served. Show features Kirk Read, Tom Orr, and Scott Upper. Her eminence Joan Jett-Blakk will emcee. Steve Fabus spins tunes. 8-11 pm. 4122 18th St. www.tweaker.org

Sun

City Concert Opera Orchestra @ First Unitarian Church

Enjoy a rarely-heard ensemble piece, the 1717 serenata "Il Nascimento dell'Aurora" by Venetian composer Tomaso Albinoni. Performed by the five-member cast in concert format, conducted by Thomas Busse. \$15-\$18 (\$9 students). 7pm. 1187 Franklin St. at Geary. www.cityconcertopera.com

Flowers From the Heartland @ Castro Theatre

As gay and lesbian couples waited

in line to get married in San Francisco, thousands of flowers were sent from all over the world. Find out how a few bouquets blossomed into a national wave of sympathy and floral festivity. See your newlywed friends and neighbors (and perhaps you and your partner!). Filmmaker Peter Daulton and special guests from the film will be speaking. \$5. 11am. 429 Castro St. 415-621-6120. www.thecasstrotheatre.com

Houston Allred @ Wilde Oscar's

Live music at the latest gay-friendly bar in the SoMa district. 5-9pm, 1900 Folsom at 15th Streets. 415-621-7145.

Mon

Hooray for Hollywood @ Club Fugazi

Cast members of Disney's *The Lion King* and Steve Silver's *Beach Blanket Babylon* get together for a special one-night performance to raise money to benefit the Make-A-Wish Foundation. All proceeds from ticket sales will benefit children in the Bay Area through the local chapter of Make-A-Wish. 21 years and older show. \$25-\$50. Club Fugazi, 678 Green Street (at Columbus). 415-421-4222. www.beachblanket-babylon.com

Marin Life Men's Mixer @ Panama Hotel

Join gay/bi men of Marin for this ever-popular social meet and greet. 5:30-7:30pm. Panama Hotel, 5 Bayview Street, San Rafael. (415)457-2487 ext. 119 or e-mail: marinlife2002@yahoo.com.

One Black Day @ CAAACC & Main Library

The AfroSolo Theatre Company celebrates its 11th annual *AfroSolo Arts Festival XI*, a celebration of African American artists giving voice to the Black experience in two locations of *One Black Day: Pride, Dignity and Hope*, an exposition of images by African American photographers from the Bay Area and beyond, at the Sargent Johnson Gallery, Center for African & African American Art and Culture Complex (CAAACC), 762 Fulton St., and at the SF Main Public Library, 100 Larkin St. The exhibit runs thru Oct. 15. Info: 415-771-AFRO (2376); www.afrosolo.org

Tue

Architectural Photography @ AIA SF Gallery

The AIA San Francisco Gallery presents an exhibition showcasing works by over a dozen leading local architectural photographers. Focused exclusively on Northern California architecture, the exhibition includes work by Timothy Griffith, Billy Hustace, Cesar Rubio, David Stark Wilson, David Wakely, Donna Kempner, David Duncan Livingston, Todd Hido, John Sutton, Keith Baker, Mark Lutheringer, among others. Free. Thru Aug. 31. 130 Sutter Street, Suite 600. 415.362.7397. www.aiaasf.org

Radar Reading @ SF Public Library

Readings by local lit luminaries Noel Alumi, Paige McBee, Peter

Plate and Beth Steidle. Michelle Tea hosts, with cookies. Free. 6pm-8pm. 100 Larkin at Grove, Main Library, Lower Level, Latino/Hispanic Community Meeting Room. Info: www.cspl.org

Transgender Family Law @ SF LGBT Center

What are the legal rights of transgender parents? Can an ex-spouse cut off child custody or visitation when you transition? Will single and/or married transgender people face difficulty adopting a child or in the foster care system? Come to this workshop to get all of your legal questions answered. Co-presented by: Transgender Law Center & National Center for Lesbian Rights, 7:00-8:30pm. To register for the workshop, call Our Family Coalition: 415-981-1960. Child-care provided in the Center's fabulous KidSpace. RSVP 415 865-5553. 1800 Market Street at Octavia. www.ourfamily.org

Wed

Don't Call Me Retard @ SF Public Library

Opening reception and gallery viewing of art from San Francisco's Creativity Explored program, where artists explore what it means to be "disabled." Using gentle humor and blunt confrontation, the artists confront our perceptions about their lives while revealing unexpectedly expressive artistry. Reception; 5:30-7:30pm. Exhibit runs thru Oct. 17. 100 Larkin at Grove, Main Library, Lower Level, Jewett Gallery. Info: www.cspl.org

GAWK @ Magnet SF

Gay Artist & Writers Collective celebrates founder Jon Sugar's 55th birthday, with performances by Robert Haaland, singer/guitarist Rebecca, and jazz artist Octavia. Free. 4122 18th St. near Castro. 415-731-2424. www.magnetsf.org

Thu

Marga Gomez's Intimate Details @ Theatre Rhinoceros

Join the GLAAD Award-winning comic, actress and playwright in a new solo show directed by long-time collaborator David Schweizer. Stroll with Marga down her "walk of shame" through some not so glamorous yet hilarious recent events in her life. Previews start tonight. \$15-28. 8pm. Sundays at 7pm. Thru Sept. 5. 415-861-5079. www.therhino.org

WANNA SUBMIT?

Send your calendar event listings to:

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The world accordion to Kielbasia. See Saturday.



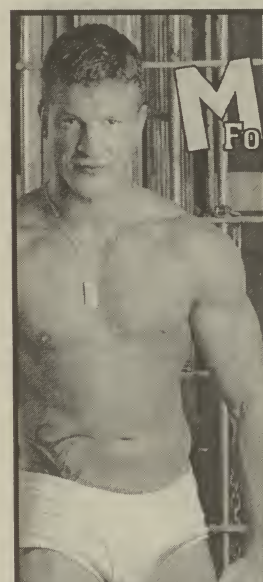
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Alameda County does it again

by Mister Marcus

It's a classic example of what an organized group, such as a club, can do when they want to have a successful project. Group efforts make for successful events and contests. There is, of course, the Centaur Motorcycle Club in Washington, DC, and their annual Mid-Atlantic Leather Weekend and Leather Cocktails. There is T.U.L.S.A. in Tulsa, Oklahoma and their annual Mr. Oklahoma Leather weekend.

In the San Francisco Bay Area, there's the Alameda County Leather Corps, who last Friday and Saturday (July 30-31) staged their 13th annual Mr. and Ms. Alameda County Leather. The meet-and-greet was at the Turf Club on Friday night, and the contest, themed "Fractured Fairy Tales," was at the Hill and Valley Club in Hayward on Saturday. There were raffles, a silent auction and entertainment galore as Lorentzo Alvarez, Brian Baker and Tie Jones competed for the male title, and Fawn Luck competed for the female title. A certain number of available points were mandatory for the winner to be chosen by judges Karl Schuck, Ken Meyer, Khol, Loren Q, and Vic Germany. Mark Ingham was the tally master, and Dan Hughes was the Judges' Boy.

Sean O'Banion put together a well-paced show with clever sets, and Donna Sachet and Lenny Broberg did the master of ceremonies duties with flair, humor and not a little sarcasm directed at each other. At one point, a puppy cage on loan from Mister S Leather found Donna the lone occupant, and there was some frantic screaming. I'll tell you.

The musical entertainment by Michael Kaye, Tanya Hullana, Mark Palladini, Donna Sachet and the dynamic "Joshua" added to the pastiche of musical renditions. The Lee Bell award was given out, and Joel and Robbi gave numerous honorable recognitions to various individuals. Their stepping-aside speeches were each 7 minutes flat, and both received standing ovations.

The moment of truth arrived around 2330, when Fawn Luck managed to get the required number of points to become Ms. Alameda County Leather 2004, and Tie James was announced the winner of the Mr. Alameda County Leather 2004 title. The usual



Fawn Luck (left) was chosen Ms. Alameda County Leather 2004, and Tie James was chosen Mr. Alameda County Leather 2004 last Saturday, July 31, in Hayward, California.



Donna Sachet, as the Mistress of Ceremonies at the Alameda Co. Leather contest last Saturday, July 31, wasn't part of anyone's fantasy. She fell into the SM cage loaned to the ACLC by Mister S. Leathers. The audience roared with laughter.

whoops and hollers, camera bulbs flashing, the rush to the stage to congratulate the winners, a job well done. Alameda County Leather Corps — you did it again! Thanks for a splendid evening of leather pride!

Rumors are flying

Daddy's Bar new owners are

keeping the name intact, and the leather ambiance will proceed without interruption. Julian Marshburn will step aside from the Mr. Daddy's Leather title on Friday, Aug. 20. The very next night, Damon Holzum will step aside from the Mr. Powerhouse Leather title he won a year ago.

next page ►

EVENTURES IN LEATHER

Weekend, Aug. 5-7

Mr. Lone Star contest weekend begins tonight, Thursday, Aug. 5, with a "Bears in Boxers" party from 2000-2300; Friday, Aug. 6, "Bears in Uniform" party at the Meet & Greet. Saturday from 1500-1900, it's the Mr. Lone Star contest with a \$7 beer/soda bust.

Weekend, Aug. 6-8

Ms. World Leather and International Mr. Deaf Leather will take place in Dallas, Texas, this weekend, with all the action taking place at the Dallas Eagle and the Sheraton Brookhollow. Goddess Lakshmi steps aside from the Ms. World Leather title, and Juan (The Hunk) Zarzuela passes his sash to a successor. Hot time in Dallas — aka Big-D — this weekend.

In Palm Springs at the Barracks Bar, it's the Palm Springs Leather Sir/boy contest beginning at 2200 on Saturday. Winners advance to compete for the So. California title being held in San Diego

later this year.

Saturday, Aug. 7

Darryl Jansson will pass the sash to a successor tonight at Marlena's as he vacates the Mr. Hayes Valley Leather title, with Lenny Broberg emceeing from 2000 to 2400.

Sunday, Aug. 8

"Mama's Whipping Boy" event to benefit the Leather Archives & Museum in Chicago at Daddy's from 1600 to 2000. Hosted by No. Calif. Leather Sir Brian Williams and Leather Boy Roger Hunt.

Weekend Aug. 13-15

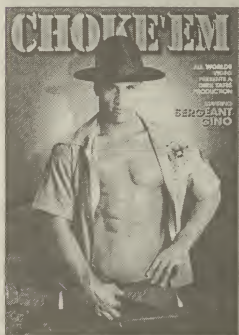
Northern California Leather Sir and boy competition up at the Russian River hosted at Fife's Resort. Among a myriad of activities there's a Mr. Nude contest taking place at the Woods. Don't miss this one! For info: www.nocalslb.com or email to SFRayTilton@aol.com. ▼

Penis from heaven

by John F. Karr

The kiss-off that's the climax of *Kiss-Off* is supposed to send the sexually unsure Axel Garret happily into Homoland. But Garret reacts as if he's being sent to his doom. Garret's glazed poker-face worked when his character was supposed to be unsure of his sexuality. But when he's wrapped in the loving arms of ever-golden Danny Sommers? It returns this kiss-off to the traditional dismissal. But is it Garret leaving all he knew behind? Or is it us, finally tiring of this endless movie?

Kiss-Off is one of two reissues of ostensibly classic titles from All Worlds Video. How do they choose what to immortalize on DVD from a back catalogue that has over 12 years' worth of titles? Well, *Kiss-Off* was covered in awards in 1992. It got Best Everything from positively everybody. The All Worlds website lists the second release, Dirk Yates' group jack-off feature *Choke 'Em*, as #16 on the list of their 20 bestsellers of all time.



It's true that *Choke 'Em* has six mighty fine cocks. Bam's black anaconda must certainly knock his knees. There's Falcon clone Jordan Hunter's fatty, cutiepie Adam Hunter's pink morsel, angel-faced Brent Cross' boyish bit, and ripped Tristan Michael's tough gristle. They're gathered in a bunkhouse, where stern Sergeant Gino is barking insults at the new recruits. Gino's got some genuinely funny lines to bark. After he tells the guys to go to bed, with the unlikely command, "Whack away, girls!" and retires to his adjoining office, he's got a genuinely big cock to haul out his shorts. The "girls" follow orders, and that rarest of rare things, calm videography and editing, lets us see each dick most amply. But after 45 minutes of dutiful whacking, you might not really care. The scene's abruptly cut off, anyway, without climax.

Next morning, Sergeant Gino takes a look at the guys' boner-



Axel Garret (left) and Danny Sommers up-close in reissued classic *Kiss-Off*.

filled BVDs, and gives them five minutes to unload their nuts. Though they wank furiously, with Gino joining in, it doesn't look as if they can make the deadline. They can't stop snickering and giggling, like they're on a stoned laughing jag. Someone tries to keep a straight face and whispers, "Don't laugh, you guys, shut up." But this concluding roundelay is as disaffecting, as unsexy as the first part. Unsexy, you say? With all those boners? Well, what good are boners without heat? *Choke 'Em* is not much



Karrnal Knowledge

Tight set

There's a simple reason the porn industry fell all over *Kiss-Off* in '92. It has "serious" written all over it. The credit crawl on this one reads, "A Film by Jerry Douglas." He made *The Back Row* and other tightly plotted movies. But this one, methinks, is a little too tightly wound.

Axel Garret is a lovely boy: a sheaf of blond hair swoons over his tranquil blue eyes, and wispy golden curls glisten on his legs and around a cock that's classic perfection. His supple youthfulness is well set-off by co-star Michael Brawn's burly manhood. Brawn's thick torso and elephantine cock compete with craggy movie-star looks that are heightened by a jaunty air. Think Dennis Quaid, beefed up. The supporting cast is all-star, too, with Chad Knight, Steve Gibson and quintessential golden boy Danny Sommers at his most endearing, playing soft and romantic.

Yet this most vital of casts seems to have the life drained from them by the unyielding seri-

ousness of the story they enact. Garret plays an honest rookie who joins the vice squad and finds himself the partner of a dishonest cop: Brawn, in a role that shows off his roguish charm. He teaches Garret how to entrap fags. Does Garret like the sex he has with Sommers in a restroom? His stoic face and empty eyes won't reveal his feelings. Yet he obsessively watches videotapes of his encounters with men.

When he and Brawn masquerade as gay men to bust a ring of hustlers, they're forced to make out with each other. It's

a well-played scene, and the naked pair is absolutely adorable, stripped of their tuxedos except for silly black bowties. The supposedly straight Brawn goes down on Garret, and gets screwed by him. The impassive Garret actually breaks into a smile when he realizes he's being videotaped: the voyeur becoming the voyee. Still, the fuck is a cold one, impersonal and indifferent. Who thought the stone-cold stares and impervious facades displayed during an ensuing fourway would arouse us? The director has made a cruel mistake, for these two scenes are exactly where enjoyment should reign, even if it's feigned. But they're heartless.

Because of its obsessive, repressed, dishonest characters, and because it's glum and overlong, *Kiss-Off* was rewarded for the sheer weight of its story. To me, its triumph would have been retaining its characters' raging sexual heat. You certainly expect some in the finale, in which the Calaf of Danny Sommers should melt the Ice Princess of Axel Garret. But Axel denies us so much as a single drip. Director Douglas simply wore me out. allworldsvideo.com; (800) 537-8024 ▼

Mister Marcus

◀ previous page

The Mr. SF Leather 2005 race is definitely on. No definite word yet about whether there will be a Mama's Leather Man contest. Reading this, Ray Tilton?

Is Lenny Broberg married again, or just fooling around with some hunk named "David" from West Hollywood? If Lenny keeps it up, he may end up with the Paper Wedding Dress Award at the Golden Dildeaux next April! On the



Leather

other hand, Ray Tilton is in the running, too. But we won't go there. Protecting the innocent.

The B.A.R. is soon about to go online, and you will be able to read the entire paper on the World Wide Web, if all goes well. Stay tuned.

The title vest for the new SF Leather Daddy isn't even warm yet, and already three men have declared their intentions to run for it next July. Big question, however, is: Can a former leather daddy run again? Inquiring minds need/want to know! You wanted dish!

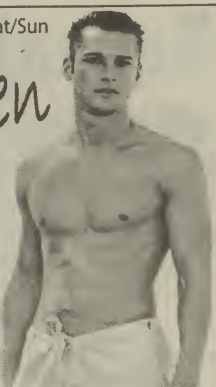
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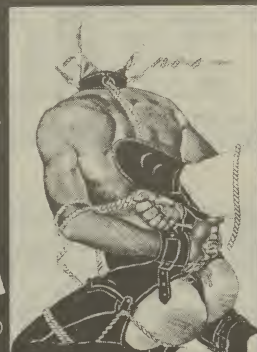
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Repeat performances

Reissues on CD are worthy of mention

by Gregg Shapiro

Not too long ago, more than a dozen Bob Dylan albums were reissued with new packaging and remastered in the Super Audio CD format. A fellow traveler of Dylan's, singer/songwriter Paul Simon, has had the nine studio CDs of his catalog reissued in digitally remastered, repackaged, bonus-track-expanded editions, and gathered together in the *Studio Recording 1972-2000* (Rhino) box set. The

recordings, spanning an almost 30-year period, begin with Simon's eponymous 1972 solo disc and include Grammy Award-winning albums *Still Crazy After All These Years* and *Graceland*, movie soundtrack *One Trick Pony* and Broadway musical *The Capeman* as well as my personal favorite, *Hearts and Bones*. Whether you pick and choose your favorite albums or splurge for the whole set, Simon's genius is evident throughout.

Long considered to be one of Pink Floyd's more challenging al-

bums, '83's *The Final Cut* (Capitol/Harvest/EMI) has been reissued in a remastered edition which includes "When the Tigers Broke Free," originally found in Alan Parker's movie version of *The Wall*. Coming as it did a few years after the artistic stride that produced *Dark Side of the Moon*, *Wish You Were Here*, *Animals* and *The Wall*, *The Final Cut* pales by comparison, but it is nevertheless an interesting chapter in Pink Floyd's lengthy career.

While Paul Simon was setting the standard for singer/songwriters and Pink Floyd was fine-tuning its psychedelia, Seattle sisters Ann and Nancy Wilson of Heart were proving that women could rock out with the best of the men. After nearly unprecedented success with their independently released debut album, Heart shared the love with a major label and released a string of albums, three of which have been reissued in remastered and expanded editions. On '77's *Little Queen* (Epic/Legacy), which featured the hits "Baracuda" and "Kick It Out," Heart beat towards a Led Zeppelin style of rock. Just listen to "Love Alive," "Say Hello," and the live "Stairway to Heaven" bonus track. I always loved the track "Straight On" from '78's *Dog & Butterfly* (Epic/Legacy), because it struck me as a nod to the disco music of the period from these straight-on rockers. The gorgeous title track is also a standout. *Bebe Le Strange* (Epic/Legacy), with punky numbers such as the title track and "Even It Up," found Heart working on a new wave sound in '80.

Sea legs

This Is the Sea (Chrysalis/EMI), my all-time favorite album by The Waterboys, has been reissued with a second disc of worthwhile bonus material. From my favorite Waterboys song, "The Whole of the Moon" to the political fury of "Old England" to heady spirituality of "Spirit" (presented in a full-length version on the bonus disc), Mike Scott and Karl Wallinger, who later left to form World Party, were an almost unsinkable team.

Four-fifths of Maroon 5, a band currently experiencing a wave of popularity through its catchy funk-pop tunes, was origi-

nally in a harder rocking band called Kara's Flowers during the '90s. Because of Maroon 5's newfound success, Kara's Flowers' 1997 debut disc *The Fourth World* (Reprise/Rhino), has been reissued to give listeners a sense of the M5's roots and they ways in which they have blossomed. Gee, things sure do go out of print quickly these days.



Joni Mitchell's undervalued Geffen discs, from *Wild Things Run Fast* through *Night Ride Home*, were reissued in 2003 in a stunning box set, which functioned as a reminder of Mitchell's intuition and genius. In a similar spirit, a baker's dozen songs from that period, along with a few more recent tracks, have been compiled on *The Beginning of Survival* (Geffen), a politically searing collection of tunes that, when gathered together, speak to Joni's gift for insight and honesty when it comes to our culture and society. To the Joni Mitchell fans in the LGBT community, who are said to be legion, songs such as "The Reoccurring Dream," "Slouching Towards Bethlehem," "Fiction," "No Apologies," "The Three Great Stimulants," and "The Magdalene Laundries" will be familiar, but that shouldn't detract from the power of the message or the way in which it's delivered.

Linda Ronstadt, one of her generation's great interpreters of contemporary song, never set limits on her material. Ronstadt explored her heritage as early as '76 with the song "Lo Siento Mi Vida" on *Hasten Down the Wind*, and later recorded three Spanish-



language discs, *Canciones De Mi Padre*, *Mas Canciones*, and *Frenesi*. "Jardin Azul/Las Canciones Favoritas" (Elektra/Rhino) is a 20-track compilation that should find the wider audience these recordings deserve.

While there are many people who associate the name Carol Burnett with her comedic gifts from her successful TV variety series or her movie roles, Burnett is, in fact, a talented singer. Like so many artists, Burnett released an album on which she bravely tackled the hits tunes of the period. *Carol Burnett featuring If I Could Write a Song* (Collectors' Choice Music), released in 1972, has Burnett covering hits made popular by Carole King ("It's Too Late"), The Carpenters ("Rainy Days and Mondays," "For All We Know"), Lynn Anderson ("Rose Garden") and Mary Hopkin ("Those Were the Days.") Burnett injects some sorely needed humor into the album's best track, "Saturday Morning Confusion."

Produced by Quincy Jones, *Nana Mouskouri in New York: The Girl from Greece Sings* (Phillips) gets a domestic release at last in this CD reissue with bonus tracks. The 1962 debut by the Greek diva had Mouskouri performing standards of the day including "Love Me or Leave Me," "Hold Me, Thrill Me, Kiss Me," "What Now My Love" and "Don't Go to Strangers," in pleasantly orchestrated settings. Her renditions hold up as well as her trademark eyeglass frames.

Finally, for the LGBT Trekkies out there (I'm talking to you, RK & TK), the expanded reissue of *Down to Earth* (Collectors' Choice Music) by Nichelle Nichols, aka Lieutenant Uhura on *Star Trek*, is an out-of-this-world experience that avoids being total camp because the bad Lieutenant can sing! ▼

Evan Wolfson

◀ page 34

discrimination helps families and harms no one continues to sink in, and as more Americans are touched, once again, by the better angels of their nature.

There's a variety of opinion in the lesbian and gay community about whether civil marriage is what we should be fighting for. Some question the timing politically. Others see it as assimilation into heterosexual models of relationships.

Well, there has never been a civil rights movement in which some have not questioned the timing. I recount in my book *Dr. King's Frustration* with those who urged the movement to go slow or wait. While coordination, strategy, and groundwork are certainly needed, "the time is always ripe to do right," King said.

This is the right time to fight for marriage equality; we are winning, hearts and minds are opening, and gay causes are reaping other gains along the way. As for those who don't want to get married, the answer is, "Don't." We are working to win the freedom to

marry, not mandatory marriage. But the marriage discussion is an important one for our country. Whether or not you personally want to marry, you have a stake in this important discussion with non-gay Americans.

Every day of my life, I wake up and look at my partner Alistair sleeping next to me. I have to spend a minute or two remembering that we are third-class citizens in my country. The grim fact is, because Alistair and I can't marry and get him a green card, something any straight married couple could easily do, he and I could be forced to leave the country at any time. What is this civil rights battle over marriage equality really about?

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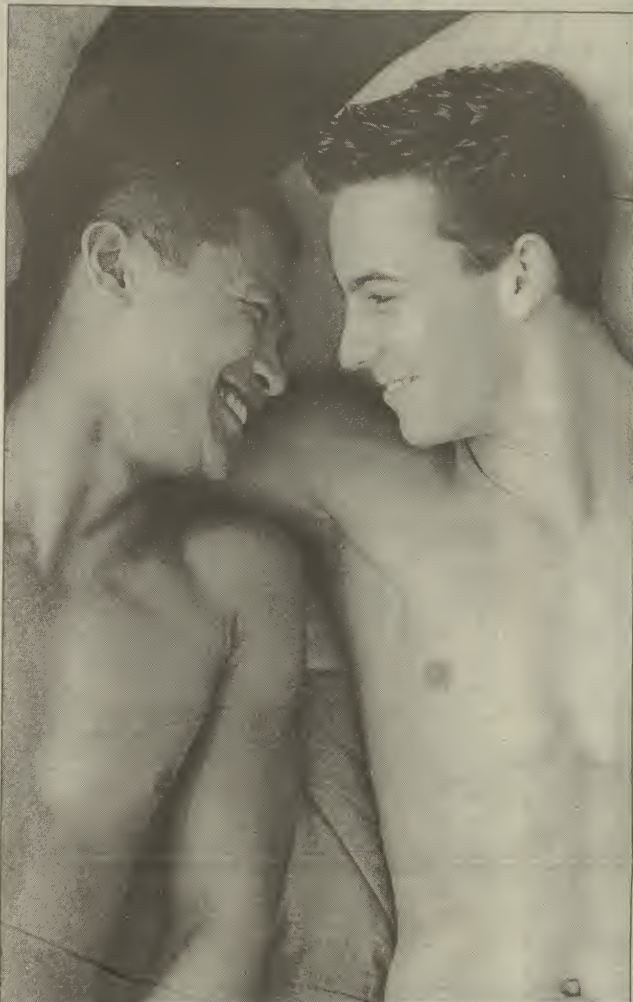
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by Jason Serinus



The Rain, Ghazal (ECM)

Exquisite, refined, even rarefied, and above all else, captivatingly beautiful: such descriptions come to mind as I listen to *The Rain*, the live debut album of Indian-Iranian ensemble Ghazal.

Formed in 1997 by Shujaat Husain Khan (sitar, vocals) and Kayhan Kalhor (kamancheh), Ghazal creates music born of the interconnections between the classical traditions of North India and Iran. These traditions share many similarities in scales, modes, tunings, rhythms, and approaches to improvisation. Indeed, so natural is the fit between Hindustani and Iranian music that the untrained ear would never guess that each of the album's three extended improvisations, "Fire," "Dawn" and "Eternity," is based on a unique union of authentic Indian and Persian musical modes.

Kayhan Kalhor was born in Tehran. After absorbing Iranian classical and regional repertoire and styles, he studied Western classical music in Rome and Ottawa. In 2000, the year before this concert in Bern, Switzerland, Kalhor won the American Federation of Independent Musicians' Best Traditional World Music Recording for his collaborative disc *Night, Silence, Desert*.

Shujaat Husain Khan is the seventh generation in a line of musical masters that includes his father Ustad Vilayat Khan. His style of sitar playing imitates the subtleties of the human voice, and is mated with spontaneously sung poetry.

The disc also includes tabla contributions from Sandeep Das. Das and Kalhor have both taken part in Yo-Yo Ma's *Silk Road Project* worldwide tour. The authentic cross-cultural alchemy heard on *The Rain* transcends verbiage. It must be heard.

Music for Two, Béla Fleck and Edgar Meyer (Sony)

After the gorgeous sounds of Ghazal's sitar, table, and kamancheh, Béla Fleck's banjo seems born of a far more pedestrian world. His banjo-picking and guitar-strumming are stellar, of course, as are Edgar Meyer's double bass and piano. But Fleck's "Bug Tussle," the first track on this decidedly eclectic collection, for me marked a 5-minute descent from Heaven to Hicksville.

The music does grow in depth and impact. Scattered amidst original compositions by the two men and others, we discover four of their arrangements of the music of J.S. Bach. Bach's compositions have certainly been transcribed for almost every early and modern instrument under the sun, but hearing them performed on banjo and double bass is something else.



The live disc, recorded during three different concert tours, is supplemented by a DVD of the two men rehearsing and improvising on tour. It all makes for a very upbeat, strangely familiar listening experience. I wouldn't serve it alongside Ghazal's main course, but as an after-dinner mint or dessert, it works quite well.



Lullaby, Various (Windham Hill)
Windham Hill is as reliable as Grandma's lap. The label has been there for so many years, providing one comforting and nurturing experience after another. It thus seems fitting that they would finally give us a two-disc set of lullabies culled from their large catalogue. Banking on their reputation, they've also dispensed almost entirely with liner notes, instead simply listing track credits and the disc titles from which they're drawn.

Jim Brickman surprised me with the lovely intimacy he achieves on the familiar "Rock-A-Bye Baby." The familiar melody is there, but with an unexpected and positively seductive sweetness. The pianist shows up on seven of the 28 tracks, at times joined by Carly Simon and Amy Sky. Tuck & Patti, Sinead O'Connor, and the trio of Flora Purim, Airtio, and Diana Moreira each contribute one piece, as does the perennial favorite George Winston, here at his least inspired. Put it all together, and you have almost two hours of lovely background music, perfect for lulling you to reverie. ▼



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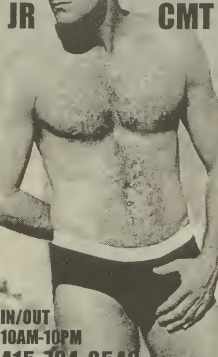
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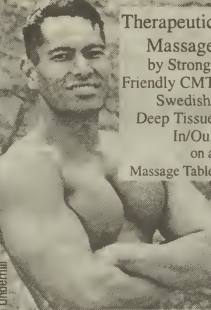
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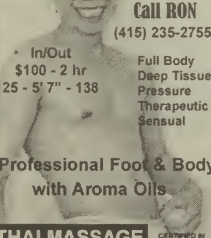
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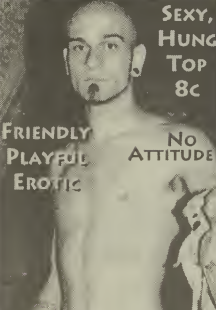
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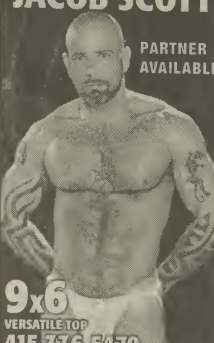
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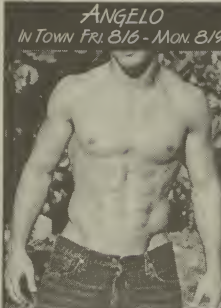
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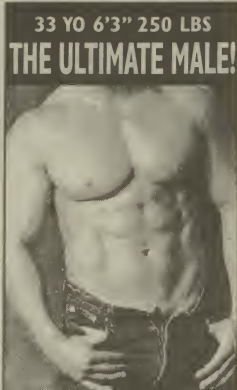
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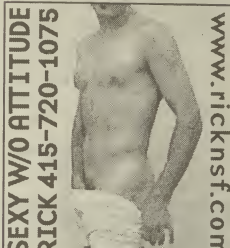
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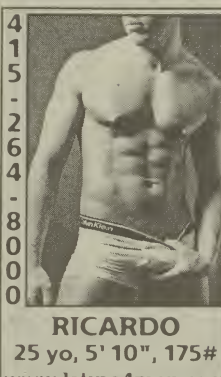
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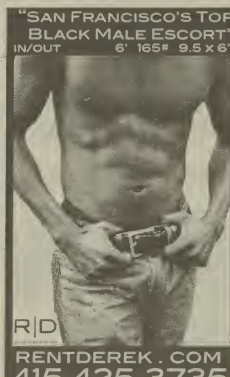
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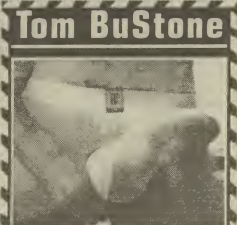


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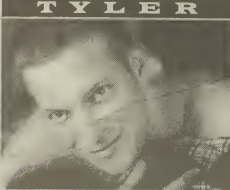
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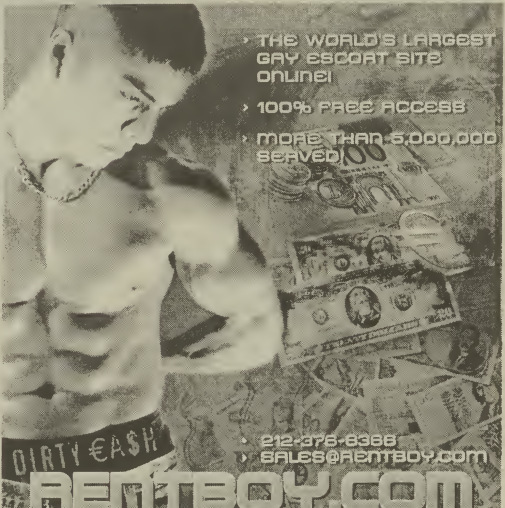
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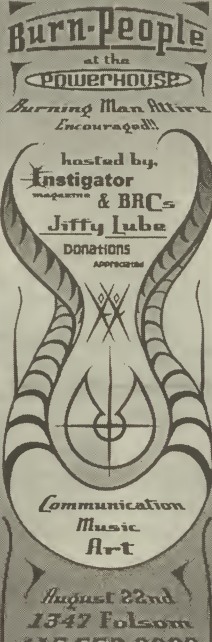


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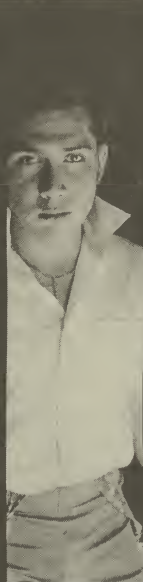
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